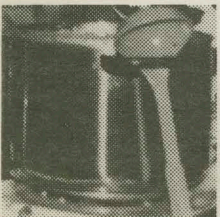


Planet of the Arts

emily carr institute of art & design's
student-run newspaper

Volume XI • Issue 2
dec. 1995.
Free.



page 3



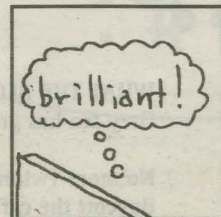
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Planet of the Arts

Volume XI / Issue 2

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editorial

BY JONATHAN LANDER & HARALD GRAVELSINS

When ECIAD renovated the cafeteria in the summer of '94, it removed what little intimacy and community space the old cafeteria ever had. That was ECIAD's closest semblance to a student lounge. Now, there's nowhere that anyone really wants to hang out.

There's been talk within the student body in the, past two years, of creating a licensed lounge in our school. We need somewhere to relax, have a beer, and be able to talk and get to know the people in our community who are otherwise separated from us by departments, enrollment years, and even buildings; a place more receptive to us than local Granville Island establishments; a place that speaks to who we are and what we do. Up until now, nobody has taken any initiative to get this concept off the ground.

ECIAD's Budget Task Force recently came up with the idea of applying for a Liquor License to create a Licensed Student Lounge (see article on next page). Their aim is to make up for the budget cuts the government will impose on post-secondary education.

After hearing that, one of the first questions that came to mind was, "Do we really want to serve liquor at ECIAD?" A non-scientific survey performed by PoA indicated that most students are in favour of the school applying for a liquor license.



Still, there are many pros and cons to serving liquor here that need to be thought out carefully:

Some benefits are that a licensed lounge would let students remain on campus to relax and socialize, while keeping more of our spending power inside the Institute. There would also be no further need to apply for special licenses for our monthly pub nights.

Some of the disadvantages include the moral issues of serving alcohol at an art institute, and whether or not we should be using this scheme as a means to cope with funding cuts and tuition hikes. If we do create a permanent licensed lounge, we must also ensure that fund-raising events

like monthly pub nights still be maintained, as they are an important revenue for student groups.

If we ultimately feel that selling liquor for these reasons is unethical, we still have the pressing problem of creating a lounge space that works for the community. We don't necessarily need a government (or administration) approved capital budget to fix up our existing cafeteria lounge. With the right organization and motivation on the part of administration, faculty and students, all the facilities needed to better the lounge are right here within the Institute.

The Industrial Design program could organize a directed projects class specifically intended to redesign the space, taking into consideration the fundamental needs and requirements of our community. Design instructor Roman Izdebski's furniture-making class could perhaps direct its curriculum for one year towards building avant-garde (but comfortable!) furniture for the lounge. Redesigning our lounge is necessary and could be a very practical and exciting part of our curriculum.

If, on the contrary, we as a community agree to a licensed lounge as a money-making venture, there are many options that we should discuss regarding what model our lounge should follow. Following are three possible models we could base our lounge upon:

THE CAFETERIA MODEL is a simplistic one. It would mean adding beer to the cafeteria's menu as a profit-making item. This model doesn't take into account any of the aforementioned community concerns. This approach is short-sighted and narrow in focus.

THE MCPUB MODEL would follow the example of a commercial pub, using their formulas to generate cash in a proven mainstream context. It takes all bearings from selling booze and building a glittery environment to promote this goal (i.e., large screen music videos, slick, superficial environment). This design has nothing to do with the desires of an art school.

ART SCHOOL LOUNGE MODEL: an intimate lounge with the capability of showcasing artistic talent. This design speaks to the community that exists at ECIAD. It draws upon our strengths, needs and aspirations. It builds upon the best traditions of a community gathering place and would take precedence in defining the design and character of the lounge.

If we're to build something for the better of our community, let's do it, but let's do it right. 🐼

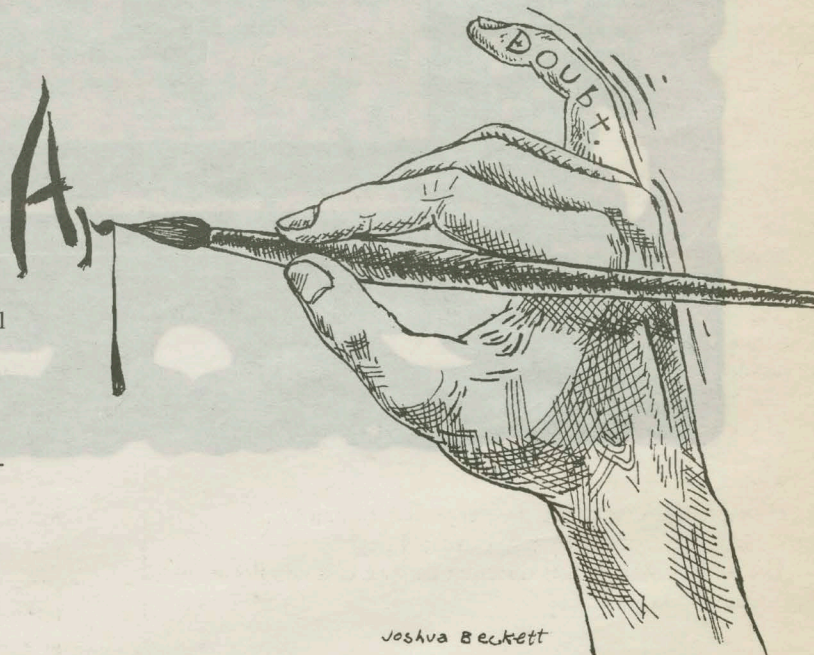
Letters

Money over dignity. Money over unity. Money over compassion. This is the message that I got from the Print Making and Ceramics departments when they had their art sale on "Day Without Art".

All around the globe, curators and artists go to great lengths to respect this day; to acknowledge the toll that AIDS has taken on the arts community and the world in general. But what does ECIAD have to say? "Well we forgot, that's just the way it is." That's not good enough for me as an artist with a social conscious or as a person in the process of watching friends dying of AIDS.

This is a pathetic and immense moral oversight. Not even a gesture was made by the Print Making or Ceramics students, who neither remembered nor thought this day was of any importance. Worse yet, they were selling red AIDS ribbons placed beside their cash box.

-Damon Crain



WHAT THE BLOODY HELL IS GOING on in this school? My Earl Grey tea has gone up by 30¢ cents in place of an unknown brand!

No more Twinings - an outrage! DOWN WITH STASH TEAS! Boycott the caf - pickitt the school! Bring back the 50¢ Earl Grey tea you cheapskates!

-Dylan Surridge

Reinventing ECIAD: Part Two of a Series

Talking Through to Constructive Solutions

BY HARALD GRAVELSINS

What is the problem with the following set of questions and answers:

- Q. "Have you already decided on raising tuition rates?"
A. "No."
Q. "Will tuition go up next year?"
A. "Yes."

The foregoing exchange took place between Brad Campbell, Acting President of ECIAD, and one of the students in attendance at the open forum held on November 24th. Tuition was one of the topics listed on the invitation to the meeting sent by Brad to each full-time student.

Brad answered a variety of questions put to him by students, doing so with a sense of openness and sincerity that has few recent precedents at the school. For all his candour, however, some of Brad's replies gave rise to visible frustration on the part of his student questioners.

Specifically, there was annoyance with double-speak: how can someone say that tuition will go up for September 1996 just after saying that no decision has been made on the matter.

Appearances are notoriously deceptive, however, and so how can we make sense of the Yes-No stance of ECIAD's Acting President on whether tuition rates will go up in the near future?

To answer this we need to recall how and when decisions on tuition rates are made.

Tuition is decided upon in the following steps:

1. The ECIAD Vice-President of Finance formulates a recommendation on tuition rates in March or April.
2. The Vice-President's recommendation is passed on to the ECIAD Board of Governors. (This Board includes government-appointed members, administration, faculty, staff, and two student representatives.)
3. The Board holds on to the recommendation for one month, during which time it welcomes input from the ECIAD community, and then votes on whether to accept the tuition rates proposed by the Vice-President.

Brad's ambivalent Yes-No reply on tuition reflects the formal and informal dynamics of decision-making at ECIAD. Formally, the decision to raise tuition is not Brad's to make: it is a Board decision. Informally, the Vice-President's recommendation on tuition rates carries great weight with the Board, as it should, if the Vice-President is a competent executive.

Behind the apparent double-speak at the open forum, Brad was indicating that he fully expects to write up a recommendation to the board to raise tuition. (Brad, rather than the current Vice-President of Finance, will make the recommendation due to the transitional arrangements pending the appointment of a new President.) Therefore, the question in Brad's mind is not "if" but "how much" he will recommend in the way of an increase.

Students can intervene in two ways: (1) Talk to Brad prior to his recommendation on tuition; (2) Talk to the Board.

Brad has shown his openness to students by holding monthly open meetings to listen to students' concerns.

The Board demonstrated openness to students' views the last time it considered the issue of tuition rates; students persuaded the Board to moderate the Vice-President's proposed tuition hike.

The Vice-President at the time was none other than Brad Campbell, which seems to explain his deference to the authority of the Board.

How can students argue their case to Brad and to the Board in terms that are clear and compelling?

The following table lists different perspectives on allocating tuition costs:

Allocation of the current \$10,000 annual cost of a full-time ECIAD education

Perspective	Student	Taxpayer	Other Sponsors
1. Perfect World	0	100%	0
2. Vigorous Social Support of the Arts	5%	75%	20%
3. Status Quo (no difference between the arts and skills training)	20%	80%	0
4. Government Funding Cut-Backs	25%	70%	5%
5. Free Market supply and demand	65%	0	35%

Other perspectives exist, but even within this range of five choices, it is apparent how easily people can talk past one another.

Knowing how the process works is not enough. Students will succeed in moderating tuition hikes only if they gain prior acceptance for appropriate terms of discussion.

At the November 24th open forum, Brad spoke of the 'inevitability' of decreased government funding for post-secondary education as a result of two decades of accumulated federal deficits. Government finances do indeed require careful attention, but there is nothing neutral about them. At their core, they are policy-based, not money-based. They provide a definition of what is good in society and distribute the burden of supporting this common good.

Rather than sanctimoniously invoking the utopian dogma of the perfect world scenario, or the realist dogma of the free market scenario, it might be helpful if all parties kept the following points in mind:

1. Art-making is a significant, intrinsic social good.
2. An art school has a special purpose in society that relates to fostering art-making.
3. An art school must mediate between its special purpose and social realities in which the intrinsic value of art-making is often disregarded.

Anyone who takes the foregoing points seriously cannot embrace either utopian dogma or realist dogma, at least not consistently.

Post-secondary students will have to bear a significant portion of the cost of their education until the economy goes into a perpetual boom, which is not about to happen.

If eliminating tuition at ECIAD is a ludicrous suggestion in the context of tough economic times, it is at least as ludicrous to trample the intrinsic worth of an art school by reconfiguring it into just another economic player.

The realism is highly skewed in any evaluation of an art school done in terms of financial costs and benefits, since such evaluations cannot account for "externalities" such as social self-understanding, cultural affirmation, and collective dignity.

The starting point for a discussion on tuition rates, therefore, should be recognizing the distinctive nature of ECIAD. This distinctiveness manifests itself in the particular ways that ECIAD organizes and delivers its curriculum. But it goes deeper than this to nurturing the societal purpose of the school.

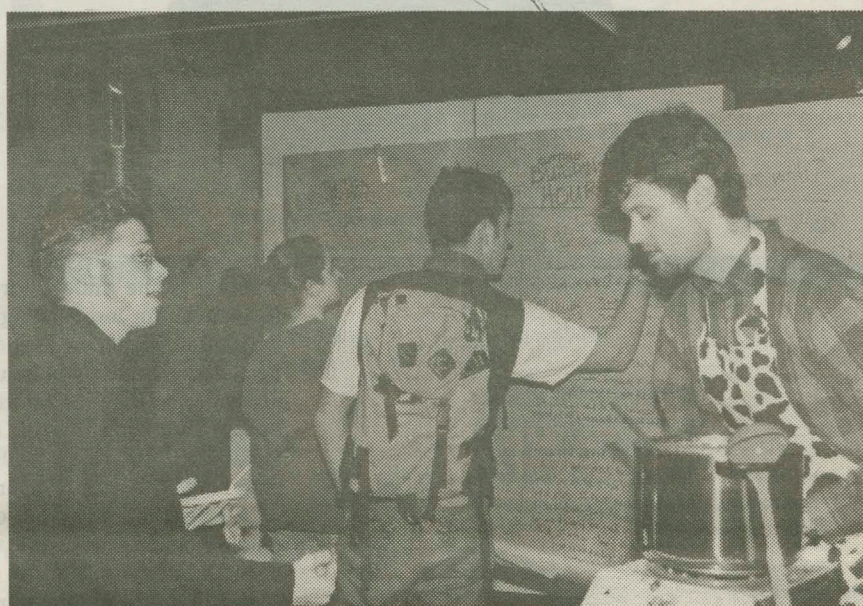
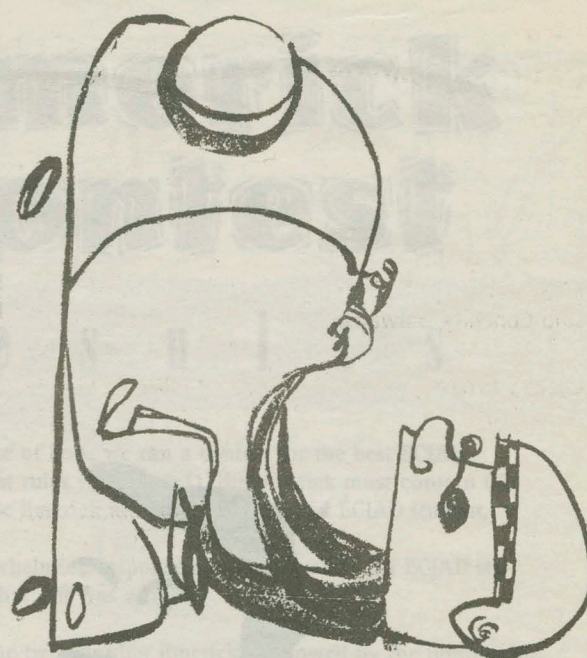
The statement made by Brad at the open forum that tuition *has to go up* because the federal government's debt is too big might end up seeming to be vindicated when the Board reviews tuition rates next spring. The mistake in emphasizing Ottawa's debt in any analysis of tuition is that this fails to acknowledge the non-monetary features of ECIAD that comprise the true justification for the school's continued existence.

The problem of tuition rates and government funding cutbacks is more fully expressed by the following pair of questions:

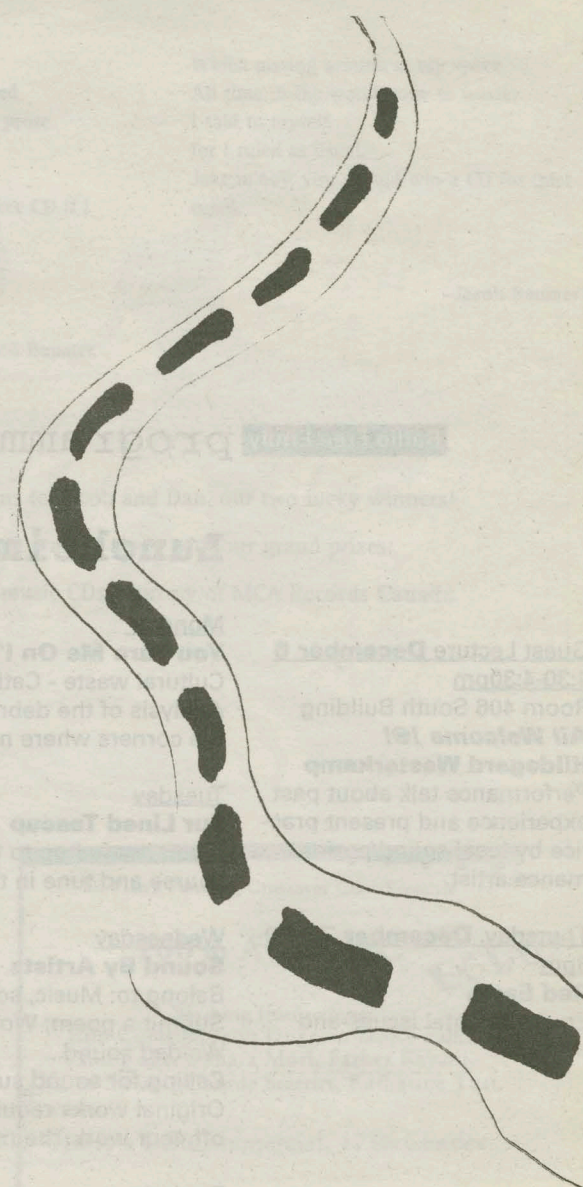
1. What strategies can ECIAD pursue to maintain its fundamental purpose in fostering art-making within a social and political context that is increasingly less generous and less understanding of art schools and the cultural significance of art education?
2. By how much can ECIAD tuition rates be increased as one of many strategies of adjustment without
 - causing irremediable distress to current students
 - narrowing the socio-economic mix of the student population
 - contravening the generosity that is implicit in the mandate of transmitting culture from one generation to the next?

The point of the open forum seemed to be to allow Brad to tell us that many strategies are under consideration as possible solutions to reduced government funding. The emphasis Brad placed on the inevitability of tuition increases puts in doubt how vigorously he will pursue other strategies.

A constructive dialogue between the administration and students has started to develop from Brad's open forums, but this dialogue is in its early stages and can be derailed



Harald serving up beans for thoughts on tuition and building hours



Licensed To Serve

Will A Licensed Lounge Solve Our Problems?

BY JONATHAN LANDER

A licensed student lounge at ECIAD is on the drawing board. Hundreds of millions of dollars will be cut next year from post-secondary education, and creating

Burke sees the need for such a facility as a way to gain revenue for the school, but more importantly, to create a much-needed space for the ECIAD community in which to socialize. According to Burke, the old cafeteria lounge (which was one-half the size of the current cafeteria) seemed too small at the time, but in comparison, had a much warmer atmosphere and was more inviting than our current lounge. Burke notes that despite the large number of people attending ECIAD, he is always able to find a seat in the cafeteria lounge at lunch time. The space never seems to be used anywhere close to capacity. Burke reasons that the cafeteria's design is cold and unwelcoming, and admits that he rarely hangs out in this space because of its dysfunctional environment.

Intermedia Student Representative Nick Côté has other views of a licensed lounge. He wants complete student control over the look, feel, and operation of a lounge facility. Moreover, he wants all profits to go directly to students via the Students' Union.

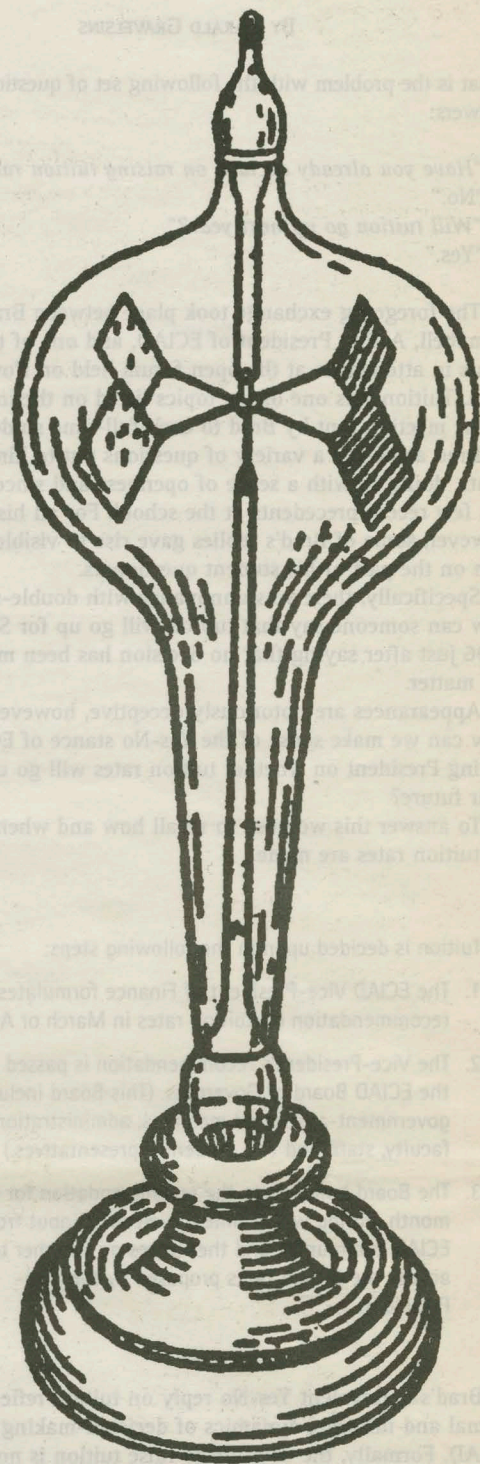
Film/video student Fern Ignacio agrees: "Profits from a [student-run] licensed lounge should go into the Students' Union; that way the money would be funneled directly back to the students." Ignacio adds, "I don't see the lounge as a real solution to halting our rising tuitions."

A number of students would welcome an improved lounge. Sculpture student Aaron McCloskey wants a convenient place to unwind: "After 6 o'clock there's no place on Granville Island to congregate in a relaxing atmosphere. The ECIAD cafeteria is barren and desolate, and not relaxing." Photo student Erin Slobogian agrees: "At an art college, it's really necessary to have a relaxed lounge area. As it is, we have to go off the island to escape the atmosphere of the Institute."

a lounge is one strategy for ECIAD to make up for lost funding. The decision to submit an application for a liquor license will be up for discussion at the President's Budget Task Force meeting on December 1. Proceeding with the plan hinges on student approval.

A Licensed Lounge sub-committee composed of ECIAD students, faculty and staff, is currently discussing the pros and cons of a licensed lounge, and will report back to the Budget Task Force with its recommendation. If a license is obtained (which could take up to one year), the sub-committee will be responsible for choosing a location and deciding how the lounge will be furnished and administered.

Some people at ECIAD have strong ideas about a licensed lounge. ECIAD instructor Dennis



Radiometer, 2.

Radio Free Emily programming guide

Lunchtimes in the cafeteria student lounge

Monday

You Turn Me On I'm A Radio

Cultural waste - Catholic taste

Analysis of the debris of culture, that which collects like dust in the corners where no one cares to look.

Tuesday

Fur Lined Teacup

If you are fed up to the eyeballs with serious ... Drop your discourse and tune in to Fur Lined Teacup.

Wednesday

Sound By Artists

Belong to: Music, sound-scapes; Noise and tones; Bring a drum; Submit a poem; Words are sound; 2-D tone; Painted sound; Welded sound...

Calling for sound submissions Live or taped 5 minute maximum Original works required For radio show We are not Top 40 Drop off your work The mailbox Belonging to Chris N. Enger

Thursday

50's **big band** rock swing

Friday

Josh Cohen and Jessica Joy Wise

Sort of a He Said : She Said kind of thing. Battle of the art sexes.

Guest Lecture **December 6**
1:30-4:30pm

Room 406 South Building

All Welcome !@!

Hildegard Westerkamp

Performance talk about past experience and present practice by local sound/performance artist.

Thursday, **December 7** 1:30-3pm

Red Earth

Environmental issues and music.

89.3 = Radio Free Emily

Radio Free Emily - your friendly radical technologist. Radio at Emily Carr began last year as a glimmer in the eye of Rob Kozinuk who was teaching Exploratory Media. In class, he built a low power FM radio transmitter and then taught others in the class how to do the same. This year, Radio Free Emily is attempting its launch as another yarn in the fabric of the ECIAD community by initiating lunch time broadcasts in the cafeteria and (depending on the level of interest and support) possibly other times as well.

As well as giving the community a radio voice, Radio Free Emily will be hosting a series of monthly workshops which will feature guest speakers whose art work has included radio broadcast. Our November workshop featured none other than Rob Kozinuk who built a transmitter before everyone's eyes and reminded us that seemingly complicated technology is within our reach. Next month's workshop will feature Hildegard Westerkamp on December 6th at 1:30pm in Room 406 of the south building. Hildegard was there at the beginning of Co-op Radio and also worked with R. Murray Schafer at the SFU based World Centre for Media Ecology. She will be incorporating her performance work into her presentation as well as giving examples of her use of radio broadcast as a serious art medium.

December 6th is also a day of remembering the victims of the Montreal Massacre, and of talking about the issue of violence against women. Radio Free Emily is soliciting sound work (preferably in cassette form) which deals with this topic for broadcast on this day. As well, we encourage anyone who would like to do a live performance, read, or just talk to get in touch with Terry Dawes either through his mailbox or in person to arrange it.

-Terry Dawes

Brad's "All Student Meeting" Up-Date

BY CHRIS NASH

You must have received a note in your mailbox inviting you to attend a discussion on November 24 in Room 260, regarding such issues as tuition increases, school hours, and general budget information. These are important issues for everyone either attending ECIAD as a student or as working faculty, but for some reason, only around forty or fifty students showed up. I can't complain really, because I would not have been there if I was not asked to be. Unfortunately, this turned out to be a very misguided meeting in that there really are far too many issues to discuss and resolve within the hour or so we were given, but also in that it showed just how little we as students have learned about what makes this Institute tick.

The primary discussion topics of budget, potential sources for funds/income, and how to do more with less seemed to give way for a while to issues of campus security. Although security proved to be an important topic for students, it did sidetrack the meeting, but it did show how much there is to discuss and how we should meet like this more often.

As for some of the issues discussed, I personally found some of the budget figures an important start. Of the

Institute's annual \$10 million operating budget, only about 2.1 million is generated from our tuition. Anticipated cuts in federal funding will reduce support for what we don't pay for. So naturally, to balance something, financial demands on students will be greater, as an annual increase of 10% (over three years) will be applied to our tuition costs.

Some of us learned a new phrase: capital grants. These cover equipment costs and renovation coming up like gradual replacement of those awful fluorescent lights in favor of easier-on-the-eyes, more energy efficient ones that will be a welcome change as well as costing us nothing.

Of the \$10 million budget, about 82% pays for our faculty. This is said to be an average ratio for a college or university's staff. When asked what sacrifices faculty is willing to make, Brad Campbell responded, "How other people will contribute? We'll have to go through that."

The automatic reaction to this kind of issue seems to be finger pointing, but when you think about it, ECIAD is trying to save its ass just as much as we are from our common enemy: cuts in federal funding. It has been a government suggestion that post-secondary institutions cover 25% of their operating costs with tuition. As mentioned before, the figure we are given for our current contribution is 21%.

Pressed for time, Brad discussed some proposal that could generate income for the school, hopefully in order to alleviate tuition fees. These include increasing student population, a school pub, and a gift shop. These require their own discussions, as there were mixed feeling from students about them.

Early in the meeting operating costs came up. It is said to cost about \$100 an hour to keep the institute open at night because of staffing and power requirements. This is where the security issue came in, and why late night school hours are under fire.

Most of this information was news to me, and we barely hit the tip of the iceberg. Brad hopes to present us with a more specific budget breakdown in the future, so it looks like we will have more chances to discuss the future of ECIAD. Hopefully we will take advantage of these opportunities not only to inform ourselves but to offer our input.

an ECIAD Students' Union box

Students' Union Course Evaluations are coming up. These are different from the **Faculty Association's** Course Evaluations that you've probably filled out already. Students don't have access to the information we've completed in those. That's why we're making our own evaluation sheets; so that we can compile the information and have it available to students for next year.

Before the end of the semester, representatives will come by to get your opinions on courses and instructors.

If you'd like to help out with this project drop by the Students' Union Office (Rm. 237) to find out more...



photo by J. Lander

WALK SAFE

There has been concern voiced by ECIAD students about personal safety. After working late, there is a long walk to get off the island to available bus stops. I myself often walk home alone well past midnight in order to finish projects but, I know that many students feel uneasy about this and don't take advantage of late night studio time due to their reticence to place themselves at risk. There are dark areas with many places for those so inclined to lurk about while one is leaving the island. There was a rape this fall at the pedestrian underpass under the Granville Bridge. We have the opportunity to take advantage of a government grant to set up a walk-safe program similar to those at other Universities and Colleges in the area. It would be greatly appreciated if students who would make use of such a program or are interested in participating as volunteers would leave messages in my mailbox.

rena del pieve gobbi

What is the Smell of Success?

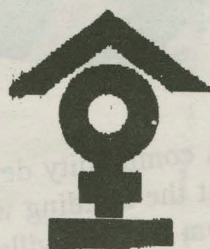
please respond
e-mail jboehme@eciad.bc.ca Phone# 879-2286

Vancouver Rape Relief & Women's Shelter

need your generosity
this christmas

Donations are requested of:

- * Kids arts and craft supplies
- * Free tickets to the seasons events for kids
- * White sheets, pillow cases, towels and dishcloths (no need for brand new just in good shape)
- * Toothbrushes, toothpaste and combs



Vancouver Rape Relief
and Women's Shelter
77 East 20th Ave.
Vancouver, B.C.
V5V 1L7
tel:(604)872-8212

President's Letter

An Institutional "Budgetary Task Force" has been established to look at strategies for coping with a potential cut-back in government funding – a cutback that for 1996/97 could be as high as 10% – amounting to \$750,000 in our case. I am chairing this Committee which has membership as follows:

VP/Finance and Administrative Services: Michael Clifford
Registrar: Alan McMillan
Divisional Deans: Jim Breukelman, Tom Becher, Monique Fouquet, Sally Michener
Director, Part-Time Studies: Isabel Spalding
Faculty: Ruth Beer, Ken Hughes, David MacWilliam, Dennis Burke
Support Staff: Gary Coward, Charise Bryan
Students: Jeff Antonio, Harald Gravelsins

Topics that have been identified for further discussion are as follows:

Revenues:
Short Term
Tuition
Differential Fees
School Pub
Parking
Foreign Students
Large Course Offerings – Lecture Theatre
Summer – ESL courses
User Fees

Revenues:
Long Term
Retail Store
Cafeteria
Rental Program: Space, Equipment
Professional Development Programs
Conferences
Public Lecture Series
Corporate Partnerships
Faculty donating time to teach courses
Increase Students
Tri-semester
Three-part day

Expenditures:
Short Term
Building Hours
Security
Fringe Benefits
Grad Show
Administrative/Support: contracting out
Catalogue – advertising
Catalogue – presentation
Supplies
Maintenance and Repairs
Application Process

Expenditures: Short Term

Faculty Workload
Deferred Salary Plan
Studio Assistant – term
Sabbaticals
Gallery Program
Program Reductions
Additional Hours
Program Weekend Workshops
Salary – 1 day per month
Dedicated Studio Space
Facilities Usage
Increase Productivity through Technology
Market Technology

This list is certainly not exhaustive. If anyone has any suggestions please drop by my office or contact any one of the committee members.

We have essentially three options:

i) "Downsizing" This is certainly the least palatable of options and has generally proven disastrous in the corporate sector. The utilization of this option essentially involves the reduction of current programs and/or services.

ii) "Right sizing" Popularly known as "doing more with less," however I choose to view this option as developing strategies to make more effective use of existing resources – essentially getting a "bigger bang for the buck." This option also involves the review of existing revenue sources including student fees.

iii) "Diversification" This option involves being more entrepreneurial in our delivery of programs and services – creating project centres such as professional development programs, retail store, student lounge, etc. and using revenues generated to counteract funding shortfalls.

This process will not be easy. Difficult decisions and compromises will have to be made along the way. However, it is hoped that this process will make the Institute more efficient and effective in delivering its range of programs and services, along with improvements in quality and relevance.

Brad Campbell, A/President



2nd Annual WINTER SOLSTICE LANTERN PROCESSION

The 2nd Annual Winter Solstice Lantern Procession is fast approaching. After many dark months of diminishing light, the Winter Solstice, marking the return of the sun, is indeed cause for celebration.

Project headquarters are at the False Creek Community Centre on Granville Island. Many artists are currently involved, and Naomi Singer (ECIAD grad) is the Creative Director of the event. Renewing a sense of community is fundamental to this event - the goal is to transform spectators into participants through celebration.

If you would like to be more involved, there are many opportunities for volunteering. Help is needed producing lanterns, setting up the Solstice Circle, guiding the processions, supporting the fire dance, and putting up special installations. There are too many odd jobs to even begin listing – rest assured, your talents will be put to use!

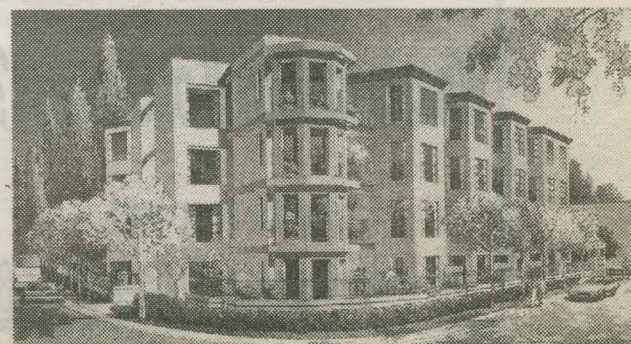
Whatever you do, don't miss the event! To be part of the excitement, please phone: **665-3425**.



"A community developed there but the building was far away from the Granville Island building, and when the shuttle bus was running it would only leave every twenty minutes."

"There was painting on the walls all over the place. Over here, the building is very pristine, grey and concrete. No one really takes the initiative to mess it up."

"It was cold in winter but there was more space than in the new building."



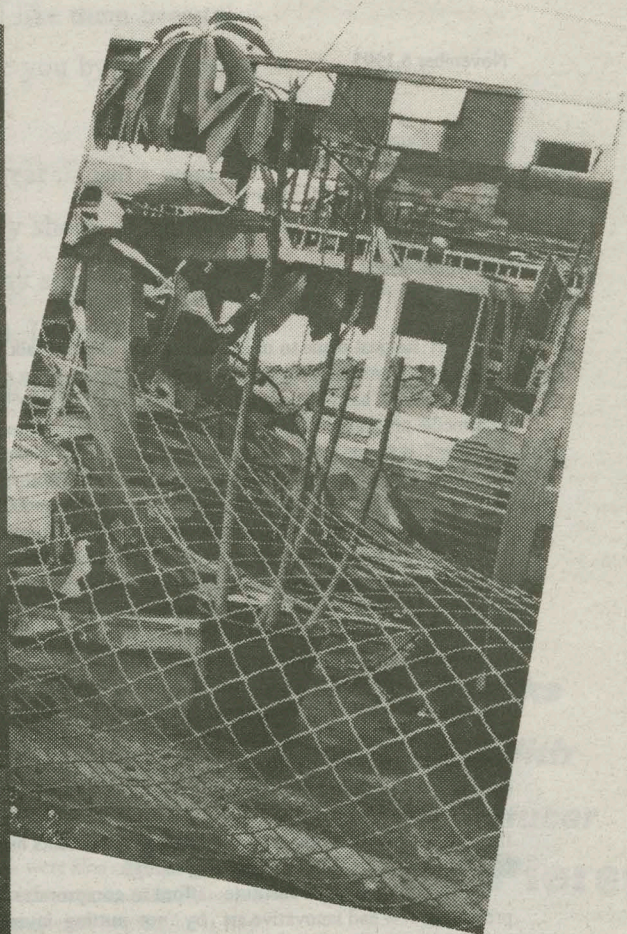


GALLERIA
PARKING
ONLY

ECIAD began to burst at the seams in the late 1980's, and moved into temporary quarters at First Avenue & Fir Street to accommodate its need to expand. ECIAD's new building on Johnston Street, which opened last year, was constructed to replace the First and Fir site.

Flux is a collective gallery that blossomed at First and Fir in the year between ECIAD's vacating the site and the wreckers showing up. It has recently relocated to the Commercial Drive area.

A condominium is slated to rise from the rubble of First and Fir. It will stand atop a place where many memories were formed of art made, activities shared, and myths created.



"The smell of paint permeated everything."

"It was so maze-like in the layout of its corridors and stairs."

"Flux really brought out the experimental, wackier, looser side of people."

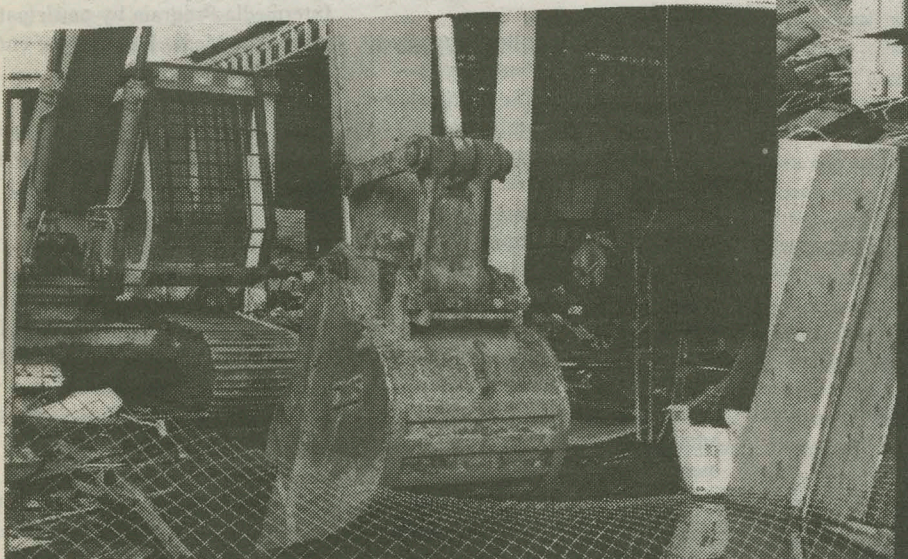
"There was a door frame with a door that led to nowhere."

"We built up comraderie travelling from First and Fir to the Granville Island building."

In Memory of First and Fir

Collage by Harald Gravelsins

"There goes another building. In goes another condo."



"I remember having a class there with a visiting artist from New York who I fell totally in love with. She had this husband, too, who was into film and that might be part of the reason I got into film."

"Flux parties were about a lot of sweaty people and some good art."

"It was a real problem getting audio-visual equipment over there."



Tagny Duff
4th Year
Intermedia

November 6, 1995

To Brad Campbell,

cc. Jim Breukelman
Sally Michener
Tom Becher
Monique Fouquet

It has just come to my attention that there is talk of cutting the Intermedia department from Emily Carr curriculum. What is going on? It seems as though the administration has given up on providing solutions for problems within the Intermedia program. Why is the program not being given the funding and respect it deserves? It seems to me that ever since Emily Carr College has become 'Emily Carr Institute', the administration has become more restrictive and conservative in its ideas about art making and budget spending. Since multi-media/intermedia has always been the area of risk taking and strategical undermining and questioning of art practices it's not surprising that it is the first area of budget decreases and the last area to receive adequate equipment and studio space. How can the lack of equipment in room #406 be justified? There's no excuse for the lack of completion in that area which was supposed to be installed with lights and a sound system. Why always go half way with promises to the Intermedia department? As a student I'm tired of false hopes that one day Intermedia students can work and discuss collectively our methods of art making within a supportive and recognized department. Within the four years I have been a student here, I have seen Intermedia disintegrate rather than grow and expand. A department that was once exciting and vibrant because of the outspokenness of performance/multi-media students has now become fragmented and silenced. This disorganization among Intermedia students stems directly from a sense of anger and frustration with the administration. Intermedia students have been fighting for adequate equipment and space access for long enough.

Can Emily Carr Institute afford to compromise her original spirit of producing new and innovative art by not putting invested money and interest into the promotion of a new generation of performance art, multi-media involving new ways of working with technologies, and experimental art forms? These problems must be addressed and solved in a serious manner now and not allowed to be dragged out any longer. I am aware that there is disorganization and dissatisfaction among the faculty concerning the 'place' or 'status' of Intermedia. I thought that with the performance and Intermedia movement in Vancouver in the 70's (which addressed hierarchies in art hierarchy and segregation among the media departments still present?) I am appalled by the lack of support Sylvia Scott has received by other faculty. Her constant efforts to expand the Intermedia department in terms of equipment, space and vision have been one battle after another. It is this lack of support that has driven away some of Emily Carr Institutes most energetic and essential Intermedia 'caretakers'. Sadly missed by the department will be Michael Agrios, who's enthusiasm and encouragement towards multi-media students did not go unnoticed by us. Unfortunately, administration didn't think it necessary to expand the audio/visual budget in order to hire desperately needed additional technical staff to handle the large increase in student enrollment and equipment use. Now without the cooperation of Michael Agrios, the Intermedia department is without any technical support. I find it extremely strange that while photography, film/video, computer graphics and design all have technical assistance, Intermedia is overlooked. Why are these departments and the administration not getting together and acknowledging the isolation of Intermedia? Why is nothing getting done?

If you are truly interesting in addressing this crisis in the Intermedia department, I suggest that you look into these basic needs: first of all, it is extremely necessary for a technical assistant for Intermedia students. Secondly, room 406 needs to be completed so that students can use the space for performance and installation work. These are two simple beginnings but they would make big differences for building a cohesive unity within the Intermedia department. Actualization of these two points will provide incentive for more production by Intermedia students. Of course there are other pressing needs for Intermedia department, but I have narrowed them down to these two points which can be dealt with immediately. I realize that budget cutbacks are always threatening, but this lack of support and funding within the intermedia program must change. Intermedia students are paying big dollars to study at Emily Carr Institute and we have the right to expect some return for our tuition... like access to adequate equipment, space and opportunity. Education is for students and our voices need to be taken seriously. Don't overlook Intermedia students urgent needs. I'm personally asking you, the administration to take action on behalf of the Intermedia department.

Sincerely,

Tagny Duff

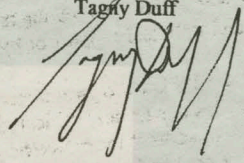



illustration: Paxton Downard

Juggling Intermedia

BY TAGNY DUFF

The Intermedia program is in dire straits. Don't let the sweet and calm voice of Brad Campbell's letter convince you otherwise. At least he acknowledges the fact that there is "a lack of understanding about the work that goes on in Intermedia and, given that, the type of support the program needs". But he goes on to say that "we are looking at Intermedia along with all other program offerings to ensure that our curriculum is relevant and effective" which dismisses the unique and pressing problems within the program. When I asked the administration not to overlook Intermedia students urgent needs - I meant urgent as in "now"! It is good that at least some technical support has been promised to Intermedia, but a part-time technical assistant who has obligations to other departments is *not good enough*. Once again, the administration applies a Band-Aid when major surgery is needed.

I also don't buy Brad's renewed promise that he is "moving to complete work on the lighting grid in the Intermedia performance space". (What exactly does "moving to complete work" mean?). I hope he can prove my suspicions wrong. Call me a hopeless dreamer; but even after four years of seeing the Intermedia department deteriorate, I still have my fingers crossed. So Brad, if you're reading this ... I'm waiting to see some concrete results from you and your administration before the year is over.

There's one other problem perhaps even larger than the administration's lack of response to this 'crisis' and that's student involvement. HELLO INTERMEDIA STUDENTS. IS ANYBODY OUT THERE? The general attitude of disinterest and lack of energy within the Intermedia student population is very disturbing. If students don't continue to pressure the administration and demand respect as a department, nothing is going to

change. We need to work on group collectivity and organization now and actually change things within this institution. One potluck event is not enough to create a feeling of camaraderie and purpose, but it is a start. Thank you 2nd year students, for organizing the event! Let's all keep the efforts going through the rest of the year! Sylvia Scott has tried for years to promote collectivity and production among Intermedia students but a 'void' still exists! This is partly because students are not investing enough time into dealing with the political problems of this program as a 'unified whole'. It is time we invested effort into promoting ourselves as Intermedia students and dealing with the bureaucratic maze effectively! It is time to question the growing conservative attitudes that are taking hold of *this institution and ourselves now!* Action is the only solution.

If you work in performance, show your support for the Intermedia Program by participating in the Media Show at the end of the semester. Remember, InterMEDIA is part of the media family and therefore just as important as Film and Video. Writing to the administration directly about your concerns as an Intermedia student is important and while you're at it, make use of The Planet of the Arts to expose problems and voice your thoughts. Of course there is a world outside of Emily Carr Institute that takes Intermedia as an art form seriously. Let Emily Carr Institute's administration know the importance of Intermedia art practice as a form of valuable social/political criticism within the public and institutional spheres and as an area for new, experimental visual art explorations. Write and make art, then make it visible so that the administration doesn't find a reason to axe the Intermedia Program.



Intermedia Hires Resource Person

First Task: Define the Job

BY HARALD GRAVELSINS

November 24 was the first day on the job for Colin Griffiths. Colin has been hired on a temporary, half-time contract to serve as a studio assistant in the Intermedia Department.

Until Colin was hired, the burden of technical instruction in Intermedia fell mostly upon Intermedia instructors. Where possible, people outside Intermedia were recruited to provide technical instruction as a matter of goodwill.

Technical instruction and support are crucial to the nature of the Intermedia programme. Computer, sound, video and other complex contemporary technologies are integral to the work carried out by Intermedia students.

Budget constraints and external apprehensions about the Intermedia curriculum have been obstacles in the way of the department's efforts to realize its aims.

One of the primary tasks to be carried out by Colin is to define the nature of the job of Intermedia studio assistant. A model for allocating tasks and identifying the nature of the interaction between Colin, Intermedia instructors, other staff and students will be developed by the end of December.

This model will serve as the basis to post a formal job offering, as required by Institute protocols. Colin will be free to apply for this posting.

Colin has a diverse background to draw upon in contributing to the direction of the Intermedia department. For seven years starting in 1987, he served as production supervisor for the media arts facility at the Banff Centre for the Arts.

Through his work in Banff, Colin came into contact with a wide range of Canadian and international artists. One of these contacts was with Dublin-based artist James Coleman.

Coleman's slide and projected imagery-based work was picked up by the DIA Centre for the Arts in New York for a year-long run. Coleman was given an entire floor of DIA's six floor building in which to install his work.

Colin was needed to provide technical insights and solutions to the DIA exhibit, including configuring the installation, bringing it into the exhibiting space, replicating the archive, and devising means to package the exhibit for a subsequent tour.

Prior to Banff, Colin served as an organizer of the Asia Pacific Festivals held in Vancouver in 1985 and 1987. During Expo 86, he was hired to manage the Xerox International Theatre stage.

The Xerox stage was a 1,500-seat open air facility that put on six shows a day, 7 days a week for the six month run of international exhibition. Performances on the Xerox stage presented indigenous performances from many countries, and were based on a cultural paradigm rather than on entertainment.

Currently Colin has an executive role at the Western Front, and is seeking out opportunities to form a musical band.

Rock and roll production and performance are key experiences in the outlook that Colin brings to media-based art.

According to Colin, "The model that I bring to the working situation, and the one that always works for me in mutated form, is the model of the band.

Say you have a three-piece band. Each person has a certain level of expertise on a certain instrument or a certain technology.

There's uniqueness in each contribution, but the way they blend in moments of simultaneity creates something much larger than the sum of the parts.

And then, when the music is over, it only exists in memory. And you are back to the ephemeral. Even if you record the event, all you can produce is a reconditioned situation."

Colin's commitment to intersections of artistic collaboration has links to his days as director of the Convertible Showroom. This was a multi-purpose studio-gallery in the Pumps Building that stood at Cordova and Carrall Streets between 1894 and the early 1980s.

In his Convertible Showroom days, Colin would coordinate openings with other small galleries, and generate audiences of several hundred enthusiastic people. Cross-overs were commonplace between dance, visual arts, theatre and music. The Vancouver band scene was also fairly dynamic in that period.

Colin's perspective on the nature of creative agency and creative media was formulated in response to these experiences.

In regard to artistic agency, Colin states, "The notion of working with others is critical to what I do. I'm not a soloist. I think that modern practice lends itself to a diversity of ways of realizing ideas, not all of which are singular."

In regard to contemporary media and its applications, Colin asserts, "I struggle with the interface of technology. There is a lot of development work that still has to take place in that area.

But the same assimilation issue goes for anything - audio, video, computer, a crayon, whatever you choose to use, in terms of its functionality.

Interpersonal relationships with technology are what I have learned to demystify, without necessarily knowing everything about the technology.

The configuration of the work of art is less important than the intention. The motive and the intent is always my first point of intersection when I deal with artists."

Colin's comments about artistic agency and media indicate why the label "studio assistant" does not explain his role very well, nor indicate the nature of the Intermedia department.

As a collaborator who is in dialogue with an Intermedia artist

about the intentions of a project, Colin's task is to help in building technological and institutional bridges to those intentions.

The process tends towards complex lateral modes of project development and realization.

The metaphor Colin uses to describe his role is that of a mirror grounded in technological aptitude that engages the aspiring creator by reflecting back on the ideas brought to it. "This [mirroring] sets up a bit of a conceptual distance between the idea and the realization.

You can take two seconds to come up with a killer idea that would take two years to pull off.

So maybe there's a way of collapsing that time to a point where the turn-around from inception to completion, whatever that means, is expedited such that it acts as a springboard for the next step or the next idea, or the next intangible which gets you into other areas."

The Intermedia department seems to have found a springboard for itself by hiring Colin.



Photo: H. Gravelins

Colin Griffiths reveals his identity

November 7, 1995

ECLAD Emily Carr Institute of Art & Design

Tagny Duff
4th Year, Intermedia

1399 Johnston Street
Vancouver, British Columbia
Canada V6J 3R9

Telephone 604 844 3800
Facsimile 604 844 3801

Dear Tagny,

Thanks very much for your recent letter. You've articulated very well the issues we need to come to grips with. We are reviewing the goals and objectives of the Intermedia Department in the context of all our curricular offerings. My impression is that there is a lack of understanding about the work that goes on in Intermedia and, given that, the type of support the program needs. We also need to ensure that we are able to meet the expectations of students and faculty for any programs we offer, in other words, to maintain a certain standard or quality. In this case, as you have stated, there is a gap between student and faculty expectations and the support the Institute is currently offering. The program review we are undertaking is designed to address this "gap" either by providing additional capital and technical support or by reshaping course offerings.

We are looking at Intermedia along with all other program offerings to ensure that our curriculum is relevant and effective. This is particularly critical given the potential fallout from government cutbacks. In the meantime, to address the concerns you have raised we are in the process of appointing, for this year, additional technical support for Intermedia and other media programs. We are also moving to complete work on the lighting grid in the Intermedia performance space.

I hope the above comments are helpful. If you would like to talk further about these issues, I would be pleased to do so.

Sincerely,
Emily Carr Institute of Art & Design

Brad Campbell
Brad Campbell, C.A.
A/President

cc: Jim Breukelman, Dean - Media Division
Sally Michener, Dean - Studio Division
Monique Fouquet, Dean - First Year Division
Tom Becher, Dean - Design Division
Sylvia Scott, Intermedia Instructor

years

visions in the making

I feel multi media is a necessary and vital part of the college. I see that it is the most experimental of the institution. So keep it going.

Michael schenau

How To Be Famous

You've just graduated from Emily Carr and you want to strike out and make a living with your art practice. With dreams of critical acclaim in your head (not to mention the cover of *Art in America*) you set off in the direction of South Granville Gallery Row in search of a gallery to represent you. [note: those students who shun the commercial art world need not continue reading this article]

You spend countless hours creating your masterpieces – you meticulously title, document, measure and label the work – write up a modest CV and cover letter – then put the whole package together in a black binder. What next?

The "what next" was answered by Monte Clark of the *Monte Clark Gallery* in a seminar given recently at UBC Continuing Studies. Titled "Artists and the Art Gallery Business", Clark spoke for three hours on all topics relating to

getting and maintaining representation by a commercial gallery.

Clark said that due to the sheer volume of portfolios a gallery receives, the evaluation of your masterful portfolio generally consists of the gallery director holding your slide sheet up to the fluorescent lights. Is there anything "fresh", "new", or "exciting"? Is the work "consistent"? If the answer is yes to any of the above, the gallery *might* put the slides into a projector for a second look.

Of the 471 submissions that Clark received last year, he accepted one new artist into his gallery. He went on to point out that he only has room for 10 to 12 artists at any given time.

Sounds hopeless. Maybe, but Clark was very energetic and eager to share information with the 40 or so people who attended the talk. He was an excellent presenter who seemed genuinely interested in giving out as much info as possible to help an artist crack the

commercial art market. He also has a passion for the work he does and it shows.

What this seminar did not address, however, were any alternatives to the commercial gallery business or whether these galleries are the most appropriate contexts in which to present "art". My suggestion would be to have future seminars include other voices in the mix. Clark made no apologies for his focus on art as a business; from selling yourself and your product to the gallery, to the gallery selling your work to a client.

I was somewhat surprised by the small number of ECIAD students in attendance (about 5 or so). While the commercial end of things may not be everyone's chosen career path, I would have thought that more students would have gone to check it out. Equally, I suppose our education as artists might be served by having someone such as Clark coming

directly to ECIAD to speak. Questions, questions, all these questions.

In closing, here are a few of Monte's tips – good luck:

- do research on the galleries you are approaching-know what kind of work they generally show and decide if your work is or is not going to fly.
- Don't pad your resumé; make it solid even if that means its short. (i.e. don't say you were in *Documenta 15* unless its true or unless your art is about creating fictions to screw with people's minds).
- Don't drop off your portfolio on a Tuesday (the gallery's Monday) or Saturday (when the clients drop by to buy). Going on a Friday is just bad karma.
- Know your focus as an artist and be able to answer the following Final Jeopardy™ question: "Why do you want to show your work at my gallery?"

—Roch Smith (future art star) 🐼

Copyright Law For Artists

BY BRIAN RUDY

Artist paints a picture. The picture turns up in a Big Company advertisement. Artist gave no permission to Big Company. Artist wants to know his or her rights. What to do?

When a person wants to reproduce or publish an artist's work, they need the permission of the artist. The Canadian artist has copyright in original artwork until fifty years following the year of his or her death. In addition to copyright, the artist also has moral rights, including the right to the integrity of the work and the right to be associated with the work. Therefore, if Big Company used the artwork in their advertisement without permission, Artist could stop the publication of the ad and sue Big Company for infringement of both moral rights and copyright.

Copyright arises when an original artistic work is created. There is no need to register a work in Ottawa to acquire copyright, but the artist might want to register to ensure his or her rights are fully protected. Registration assists in proving ownership of copyright, notifies persons of ownership of copyright and may affect the quantum of damages resulting from a lawsuit.

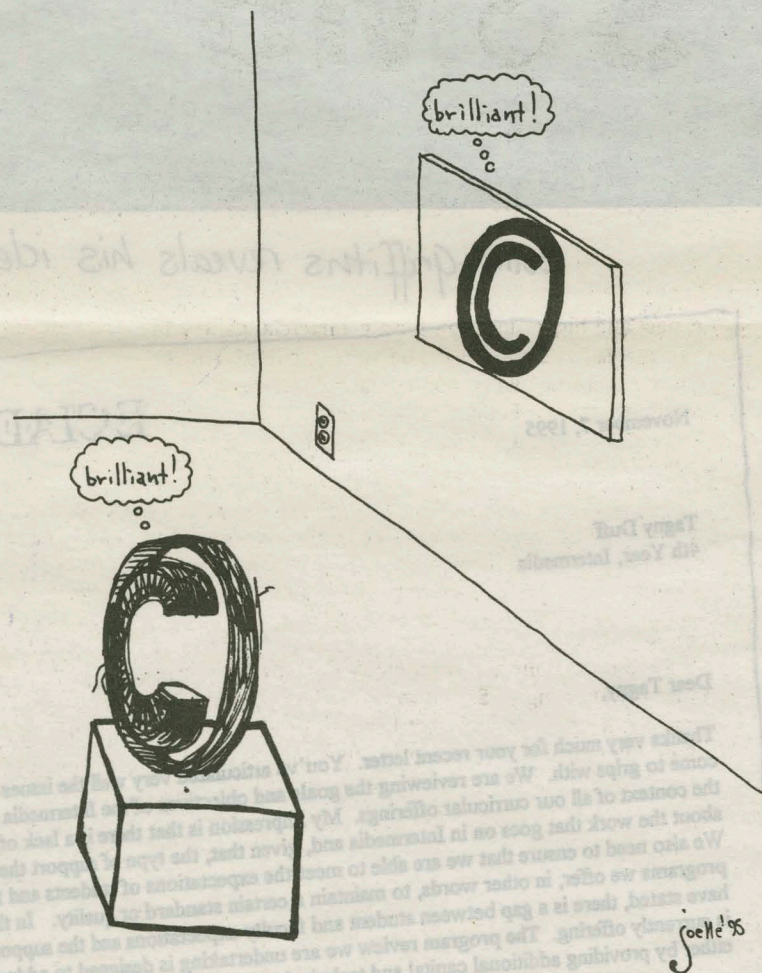
Many artists save the expense of registering every work with the Copyright Office in Ottawa. Some artists mail a copy of their artwork to themselves via registered mail, saving the unopened envelope for the day when they will open it in court to prove ownership of copyright. This method of proof has

been tested and has worked, but a question could arise as to the authenticity of the sealed envelope. Other methods of proof include having a copy of the artwork attached to a sworn affidavit and stored in a safe place.

Moral rights are less talked about, but just as important to many artists. Moral rights relate to the reputation and image of the artist. While copyright can be bought and sold, moral rights can only belong to the artist. Moral rights can be waived, but they are not necessarily waived when copyright is sold. If the artist sold his or her artwork to a buyer, but maintained moral rights, the buyer would be somewhat limited in how they could use the artwork. The famous case which comes to mind is that of Mr. Snow who stopped a shopping centre from hanging Christmas decorations from his sculpture, in prejudice to his honour or reputation. A prudent buyer often asks for a waiver of moral rights.

When Artist becomes aware that there has been or will be an infringement of copyright or moral rights by Big Company, he or she should immediately notify Big Company in writing. If that does not resolve matters, the law is on Artist's side. Artist can apply for an injunction to stop the infringement and then seek damages for the infringement. 🐼

Brian Rudy is a Vancouver lawyer practising with the firm Varty & Company. This article was written for general information purposes and is not intended as an opinion on any particular situation.



Photographic Installations

december 1 - 10

Michael Adamson

Clint Barnett

Shane Jackson

Mona Lochan

Sandra Semchuk

Nancy Bleck

nice place to be

Vancouver House 605 Robson Street, Suite 104-105 (Seymore side)
Open daily from 12:00pm to 8:00pm



The Nature Of Things

Sadashi Inuzuka. "The Nature of Things." An installation of 600 ceramic objects from Oct19-Nov 20 at the Richmond Art Gallery

A little like seeing shapes in clouds. Something seems familiar, reminds me of... the telephone shower that fascinated me in my childhood bathtub, some part of a kitchen strainer or grater, without the kitchen association. Function unknown, all you get is the first impression.

Primitive, the first recognizable life forms. Like trilobites; tough, simple creatures before the diversity boom. Before jungle, before coral reef. Proceeding modern day starfish / stingray / turnip / penis / wasp nest / roach hotel / telephone chord.

The relationships between individuals. The conceptual wavering between forest and a bunch of trees. Inuzuka writes he was trying for 600 forms, not all of which were present that day, but enough to get across the idea of diversity. Through the spacing of individual forms approximately two feet apart on an invisible grid formation, the group becomes a whole. Motifs are repeated through out the forms. Variations on a theme, the most noticeable difference being the rounded forms versus the long forms. I find the former more interesting and more complex. The long forms seem to have a yearning; they reach towards something, and through sheer will power develop strong enough internal structures to allow them to stand up, or swim away. The rounded forms on the other hand refer back to internal complexities, mandala-like. So much more than bilateral symmetry.

The lighting sporadically spotlights a few forms throughout the room, adding a dynamic to the stasis created by the even spacing of pieces of a similar size. The spotlighting creates an affect akin to winning a lottery; the form is highlighted not because of exceptional merit, instead it becomes a representative of every man / every form. The experience is that of being individual while sharing the common characteristics of the mass.

One method of viewing the exhibit is to walk around and encounter each form separately. It only seems fair to do so, and in the process inevitable comparisons are made. Recognising the primary nature of the form's design, we get an inkling of the origin of pretty and plain. Look at the one full of holes with dark shadows of mysterious depth surrounded by radiating appendages. Regard its neighboring co-lifer, a solid and stalwart form, edges a little rough, surface undifferentiated. Mystery must be pretty because this second one tells us the plain truth about itself (comes in ridged or bumpy).

Some of the things are scary. Too many holes - what multitudes could lurk beneath? The trumpet protrusion with one hole in the middle gives me a heartless appraisal. To it, I exist as one of two possibilities, danger or meat.

Edible. The things you can do with mashed potatoes: make regular ridges similar to those found in all excellent cream cakes. The appeal of regular ridge design, like the ripples of a Greek column. Change direction with a fork, the result is repeating zigzags. Eat me, some say. Willingly...and yet some might be poisonous and some might be waste products. Those that are poisonous look like rocks but are not dead. At this point I must reconsider what I said earlier. The plain form may not be telling me the whole truth about itself. It has been waiting for me to touch it. It knows things about my past, a million years ago, stuff that still goes on, that I don't want to know. Its existence is its knowledge. Unchanged through time, the form is the memory and the presence. This gives it a ruthless advantage.

Some forms might have important functions if taken out of this exhibit and placed in the right environment or body.

Nipples/ armadillo / squid / acorn / rainstick / brain / intestine.

In the other room is a different exhibit possibly with similar themes: hand-sized pots in the centre of the room made of red clay, with little finger indentations in the bottom so they'll never stand by themselves. Three rows of them surround a giant circle of flat cracked white clay. The mouths of the interior row of pots face each other across the circle. The outer two rows are not facing anywhere in particular rather they are actively turning away from the centre. All rows are tightly packed together.

At first I get the feeling this is an arena. All that intent watching of the centre. I walk around it. This takes a long time. I feel I could keep on doing this. I get a pleasant rising feeling. I am being held by the centre. It makes me glide my way around. The curator come out of her office, says she sat here yesterday trying to read a book but her eyes kept rising to the circle. *Hot air from the centre of the desert.* Some stare intently, too hot for the others? Perhaps the lines take turn, those on the interior trading places with those on the exterior, time to cool their eyes...

I'm wrong. It's too wide and the pots are too low for this to be an arena for theater. They are here for some reason other than mere entertainment. Wait. They aren't anyone. These are pots. These indented cups, these bumpy cones are part of it. Is it their cool air that is essential, the smooth cool

form. The experience is that of being individual while sharing the common characteristics of the mass.

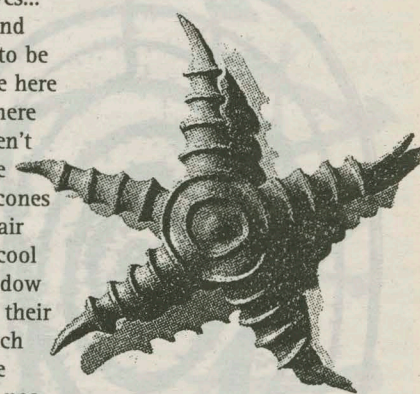
One method of viewing the exhibit is to walk around and encounter each form separately. It only seems fair to do so, and in the process inevitable comparisons are made. Recognising the primary nature of the form's design, we get an inkling of the origin of pretty and plain. Look at the one full of holes with dark shadows of mysterious depth surrounded by radiating appendages. Regard its neighboring co-lifer, a solid and stalwart form, edges a little rough, surface undifferentiated. Mystery must be pretty because this second one tells us the plain truth about itself (comes in ridged or bumpy).

All the forms start off in red clay but color is added; a spray of nickel green evoking ancient seas, or subtle gold, lighter orange, lighter purple. The green accentuates whorls, surface undulations, often done to one side of the form only. The naked red functions as shadow emulator.

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I'm wrong. It's too wide and the pots are too low for this to be an arena for theater. They are here for some reason other than mere entertainment. Wait. They aren't anyone. These are pots. These indented cups, these bumpy cones are part of it. Is it their cool air that is essential, the smooth cool of wet clay, the cool of a shadow hiding from the sun. Deep in their mouths they hold the air which differs from that given by the cracked white. They both are necessary for the rising and turning.

-Dawn Buie



Works from *Nature of Things* by Sadashi Inuzuka at Richmond Art Gallery

SoMo (South Of Molson)

-Van's Newest Art Mall-

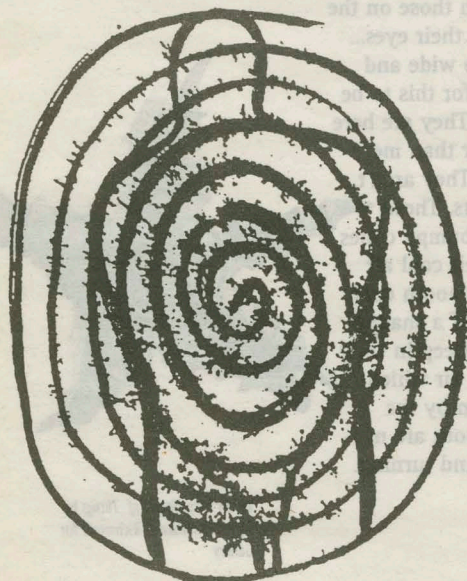
BY MAEVE DOYLE

A new and bigger location for a commercial gallery in Vancouver... could anything be more exciting? Yes! An entire street lined with commercial galleries that support and promote Emily Carr graduates.

West 3rd Avenue is about to become the city walk with the newest and most challenging work on offer. Monte Clark Gallery will open December 14 at 1727 West 3rd Ave., sometime after 7pm. The opening show, Graham Gilmore's "You Ruined Me With Your Experiments", promises to fulfill the artist's stated intention "to represent the human desire to communicate."

Siobhan Maloney, also an Emily Carr graduate, is currently showing at Sarah Dobbs Gallery, 1767 West 3rd Ave. Keep an eye to what happens on this street in 1996. Rumour has it that another thus far unnamed gallery is scheduled to open there as well. Other ECIAD success stories who share in the West 3rd spotlight are Drew Schaffer, Gayle Ryon and Shawn Westlaken.





THE BLUE ROOM
ACCESS GALLERY UNTIL DECEMBER 9TH.

Edward Pien: The Blue Room

Those of you who have been fortunate enough to have taken a class with [ECIAD Studio Instructor] Edward Pien will know the emphasis he places on producing a lot of work. It will come as no surprise then, to know he does not only dish out this advice but also follows it. In the installation currently showing at Access Gallery, Pien has installed over 300 drawings from part of a larger series of work called "Image Bank". As you enter the gallery, you are greeted by a wavering deity which threatens evil spirits and foreshadows a humorous aspect of the installation. As you would imagine, the Blue Room is a space filled with blue. The mood is exotic and familiar. Having to enter the main gallery space through blue veils sets a precedent which encourages the viewer to enter a more intimate, curtailed space giving the viewer access to the bank of drawings extended to "heaven and hell" by mirrors placed at ceiling and floor.

The drawings communicate simply and directly the central themes of sex, death, pleasure, and pain, while gathering depth and complexity through the serial nature of the work. In this way, each one enlightens those previous to reveal a throng of humorous, strange, and intriguing scenes. As you view the work it is easy to be lulled into the sea of images. The specificity of an image may not enter the mind at first, but just as you're about to move on to the next, something – a line, a gesture pulls you back into the drawing to realize a secret.

In his artist statement, Pien refers to three sources or "realities": "The dominant motif comprises images taken from gay porn magazines. These close-cropped images of faces caught in the midst of an orgasm ('la petite mort'), expressing pleasure or pain, set the overall mood. The second reality consists of a mix of images I appropriate and manipulate...The third reality incorporates images that emerge from the different levels of my own consciousness."

During discussion with Pien, he stressed the importance of the colour blue to the installation, not only as a unifying structure, but also in setting the mood of the piece (red being too obvious a colour for the theme, Pien chose blue for its seductive, blue-movie quality).

Pien challenges the concepts of pleasure and pain in a subtle, engaging manner – commentary that is far from obvious. As well as being a great instructor, Edward Pien has proved he can brilliantly negotiate the territory between drawing and installation.

—Louise Thornton

Christmas Hokum

The Shepherd's Play & The Molestics!

December

Thurs. 14 Malcolm Lowry Room
Tues. 19 The Glass Slipper
Fri. 22 Broadway Express
Sat. 23 New York Theatre

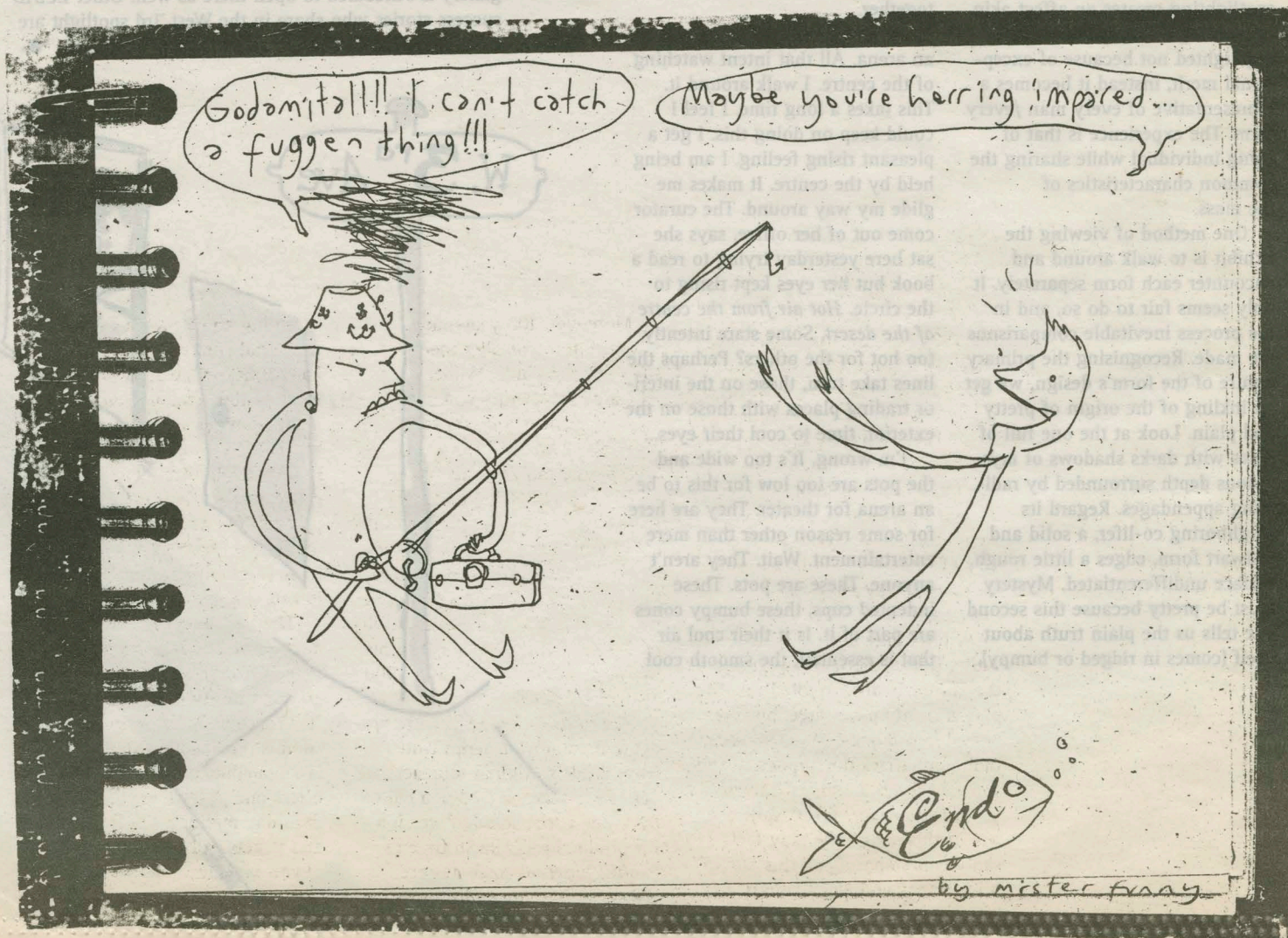
Information call 253-2447



Student Loan Survival Guide

Well, it's nearing the holiday season, and for all of you 'living' off a student loan, here are some helpful tips to make that money last...

- Decorate your house, apartment or tent with stolen milk crates.
- Learn to enjoy household pests and rodents as an important source of nutrition.
- Sell bootleg Cindy Lauper albums.
- Fire the maid.
- Sell your soul. The Americans are buying.
- Wash Lloyd Axworthy's car.
- Learn to cook entirely with free condiments.
- Have one lung removed. Your body will require less energy to operate and if you're a non-smoker, this organ can often be sold for a handsome price.
- Commit a crime. A correctional institute will give you free food and lodging.
- Downgrade from premium cable to basic cable.



Balinese Wizards Magic At The Western Front

By KACEY McDUGALL

I've been pretty excited lately, and it seems that I just keep getting more and more so at each sign of the coming apocalypse. The good thing is that there is not going to be a "death-and-destruction-fest" in the western, Christian sense but simply a death of the old world. Look around you. Have you seen many signs of magic reawakening? Strange coincidences that would imply a higher movement? I saw some spells actually woven, stories actually told in the wizard's tradition. Balinese Shadow Puppet Theatre is real live magic, and I saw it — I experienced it first hand.

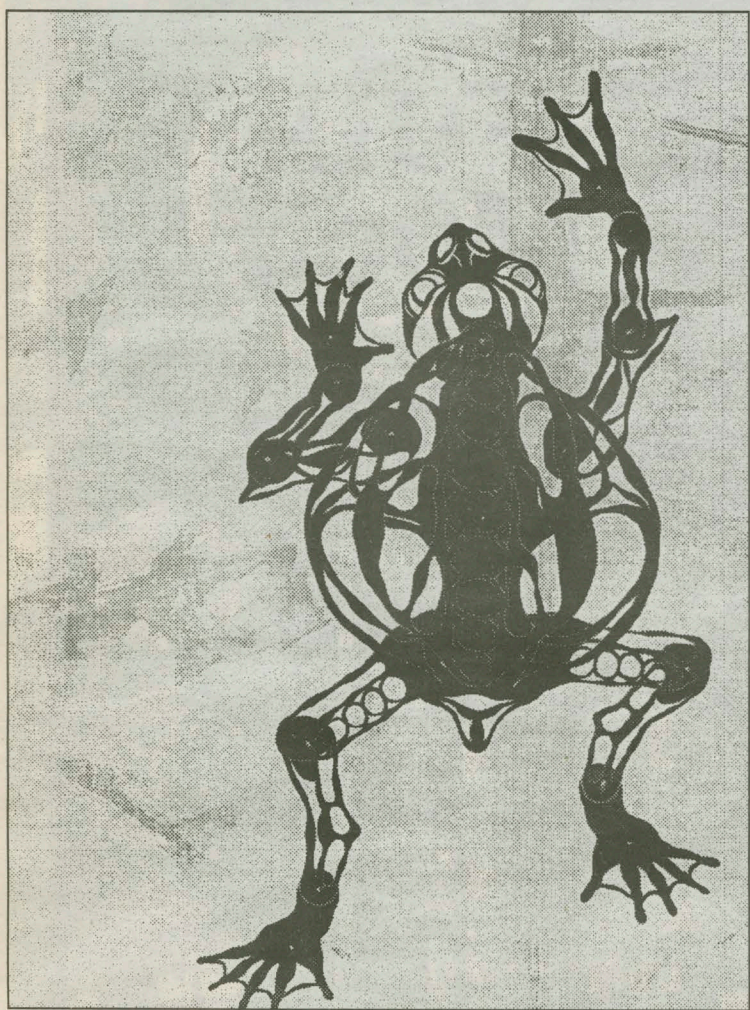
Entering the room had a calming effect; people were encouraged to sit on the floor. We all awaited but knew not what to expect (apart from for those critters who were back for their second dose of this medicine...there were a few crittering about). The spell began as the lights dimmed, and the flames that would light the shadow screen began to weave the first layer.

Shortly after, the music began, rhythmic and hypnotic, centering everyone, calming them. I am certain that the fire was charmed by the rhythms of the music and it's wavering flames worked in knowing harmony. This point could be debated, but that's not why I'm here.

If you've never heard anything about the Balinese shadow theatre, it is an art that would hearken back to magus and their craft. To become a *dalang* of *wayang kulit* takes an immense amount of training. It's one of those things they love to make movies about,

where one can only do the craft if you're born to it, and some brash young american goes and insults a lot of old masters while managing to achieve perfect mastery of the form in about three weeks, or five minutes of screen-time. That hasn't actually happened that I'm aware of. There were a lot of local musicians helping to fill out the orchestra who seemed pretty blown away to be working with this guy. Many dalangs are considered to possess supernatural powers, not to mention having a deep and thorough knowledge of classical literature and linguistics through having to use all three of Bali's languages as well as Kawi, an ancient Javanese dialect. They also undergo voice training in order to achieve the range and tone of a whole gamut of different characters, finally wrapping up this super human amount of skill with the ability to cue and guide the orchestra as well as being familiar with the techniques required to play all the instruments. Whoah. Dalangs have been known to bring their audiences to tears. To me, that's doing magic.

To tell you about the story would be strange and interesting because a dalang never tells a story the same way twice. I Wayan Wija was the dalang who performed at the Western Front, and the tale was stupendously funny despite his professed lack of understanding of the English tongue. The tale was subtle, and it taught me about patience and the state of calm that can defeat any incarnation of power. I Wayan Wija has adapted an ancient set of Javanese tales to create a new set of tales that have received much acclaim in Bali, in the inner circles of the Dalangs, as well as with the public at large. This is an ancient form steeped in magic, and as far as I can see something is alive beyond the physical components of the group. I hope it's spirit lasts another ten thousand years...if not more.



Downstage

The Importance Of Being Earnest Vancouver Playhouse playing 'til December 23

The 1995 - 96 theatre season is certainly beginning as the season to be earnest. Both the Vancouver Playhouse and UBC's Frederic Wood Theatre have included productions of Oscar Wilde's comedy *The Importance of Being Earnest* in their offerings, in part to commemorate the 100 year anniversary of this play, and in part, one assumes, to earnestly fill the theatres.

Wilde's play is a brilliant social satire, full of the witty epigrams the author is often quoted for. The plot is nearly pure farce, but presented in a mock-serious manner that emphasizes the hypocrisy and superficial moral earnestness of Victorian society. Yet, despite the age of this script, the play feels sadly contemporary in this age of Mike Harris and Newt Gingrich.

Wilde, unlike character John Worthing, knew it was not a terrible thing to "find out suddenly that all his life he had been speaking nothing but the truth."

Moreover, 100 years later, it is interesting to consider the personal life of Oscar Wilde. Wilde, a well educated man with great social conscience, was brought to trial in 1895 on charges of sodomy, initiated by the father of his young lover Lord Alfred Douglas. Following the trial's public humiliation of this brilliant man, Wilde was sentenced to 2 years of hard labour in prison for this homosexual relationship, and he never fully recovered from the damage to his health and spirit. He died in 1900 at the age of 46.

The Frederic Wood Theatre production employs a script edited from Wilde's original four-act version (a three-act version edited by Wilde is the standard version for production). Allison Green's exquisite period costumes are always in harmony with Christine

Reimer's set, an actor-friendly model of elegant simplicity. The performances by the lead characters are engaging; of particular note are Joel Spicer's suave Jack Worthing and Rebecca Barker's as the social snob Gwendolen Fairfax. Lady Bracknell, one of drama's most famous female characters, is made younger and more accessible by actor Sarah Redmond; Bracknell's higher social, and dramatic, status is not lost in the process. This is a strong student production, marred only at times by accents which wander across Britain and two other continents.

The Vancouver Playhouse production of *The Importance of Being Earnest* is recommended as an opportunity to see Wilde's "trivial comedy for serious people" come alive onstage. Student tickets are available, and the Playhouse offers one pay-what-you-can Saturday matinee. For information and tickets call 873-3311.

—Lynn Mockler



Emily Ranks 13 out of 14

BY BRYAN LANGLANDS

I originally wrote this article in the Spring of 1994 when former Dean of Academics Maurice Yacowar was proposing to cut back our campus hours. I have decided to update it and run it again for Planet of the Arts. I feel that people should know how our institution compares to other Canadian Fine Art institutions in regard to campus and workshop access hours. I will quickly address the information that is revealed in the table and then I will explain in further detail how things operate in other institutions.

In regard to campus access, of the fourteen institutions I contacted, seven have 24 hr/day, 7 day/wk access available to their students: Banff, Memorial, Mount Allison, NSCAD, Queen's, Alberta, and Lethbridge. Of the remaining seven, we do not fair too badly. We fall closely behind Sheridan College (118 hr/wk), with 108 hr/wk. This puts us in ninth place out of fourteen. In regard to hours that students have access to the workshops (i.e., use of power tools in the metal shops, wood shops, etc.) of the fourteen institutions, two have 24 hr/day, 7 day/wk access: Banff and Lethbridge.

However, of the remaining institutions we rank last. We are by far the worst institution in providing access to the workshops of any of the institutions that I polled. And not by an hour or two. Thirteenth place goes to the University of Alberta with 51 hr/wk access; we at 37.5 hr/wk are last place by over 13 hours. Every other institution is open at least two, if not all evenings a week, and at least one, if not two days on the weekend. If you look at the

table, you will discover that institutions that have limited hourly access to their campus compensate by having longer operating hours in the workshops.

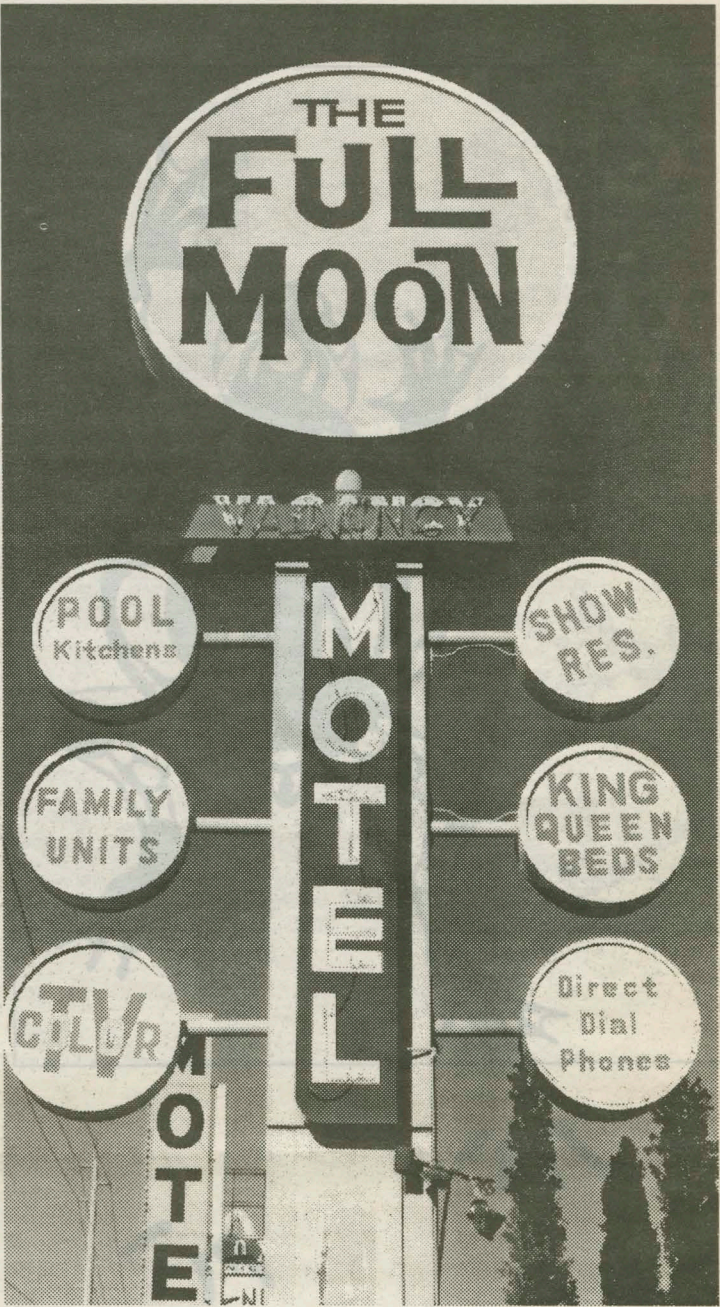
If the hours of campus access and workshop access hours are combined and averaged, in order to assign a numerical value to total access, then the result shows that Emily Carr ranks thirteenth out of fourteen. The only University that ranks lower than us is the University of Toronto.

In regard to institutions that provide 24 hr/day access to their campuses, it is done in a number of ways. For example, NSCAD, Mount Allison, Memorial, Lethbridge, Alberta and Banff all provide keys to their students. The campus is locked after hours; however, the students are able to have access to the university with their keys. The Security walks through the whole campus once hourly to monitor the use, and to make sure there are no unidentified users. At Queen's University students do not have keys; however, they do have 24 hr access. This is possible because any student who arrives before closing time is allowed to stay on the premises working as long as they wish, provided they do not leave. When they are finished they can leave; however, once they leave they can not get back in. Some other institutions like Concordia and Sheridan College, allow students to remain working after hours if they have special permission from their appropriate faculty.

In regard to workshop access, institutions use different approaches in allowing student use. Many institutions have power tool training programs and safety work-

shops for their students and once the student has gone through these programs and are approved s/he is then given permission, or a pass, to use the facilities whenever s/he wishes. Some of these institutions are OCA and Banff. Other institutions like Lethbridge and Victoria, have the same training program but also require a 'buddy system', where no one is ever alone in the workshop area. Two approved students must arrange to work in the workshop at the same time, so if anything were to happen, then there would always be someone on hand to provide assistance or seek help. Still other institutions have approved or trained students who, if they are in the workshop, are responsible for others in the workshop. One such place is Sheridan College. This is similar to the unpaid monitor system implemented in other institutions. Still other institutions have paid student monitors, or staff, to run the workshops in the evenings and on weekends. For example, this takes place at NSCAD, Memorial and Sheridan College.

If we as an art institution want to be first class among other art institutions in Canada we will have to address this serious problem. The students/artists at this school are being asked to produce art on banking hours only (correction: not even banking hours as many banks are open on the weekends). I feel that in the studio department at Emily Carr we do not have nearly enough hours to work. The shops being closed every single evening and weekend does not lend this institution to being progressive, or meeting the needs of their users.



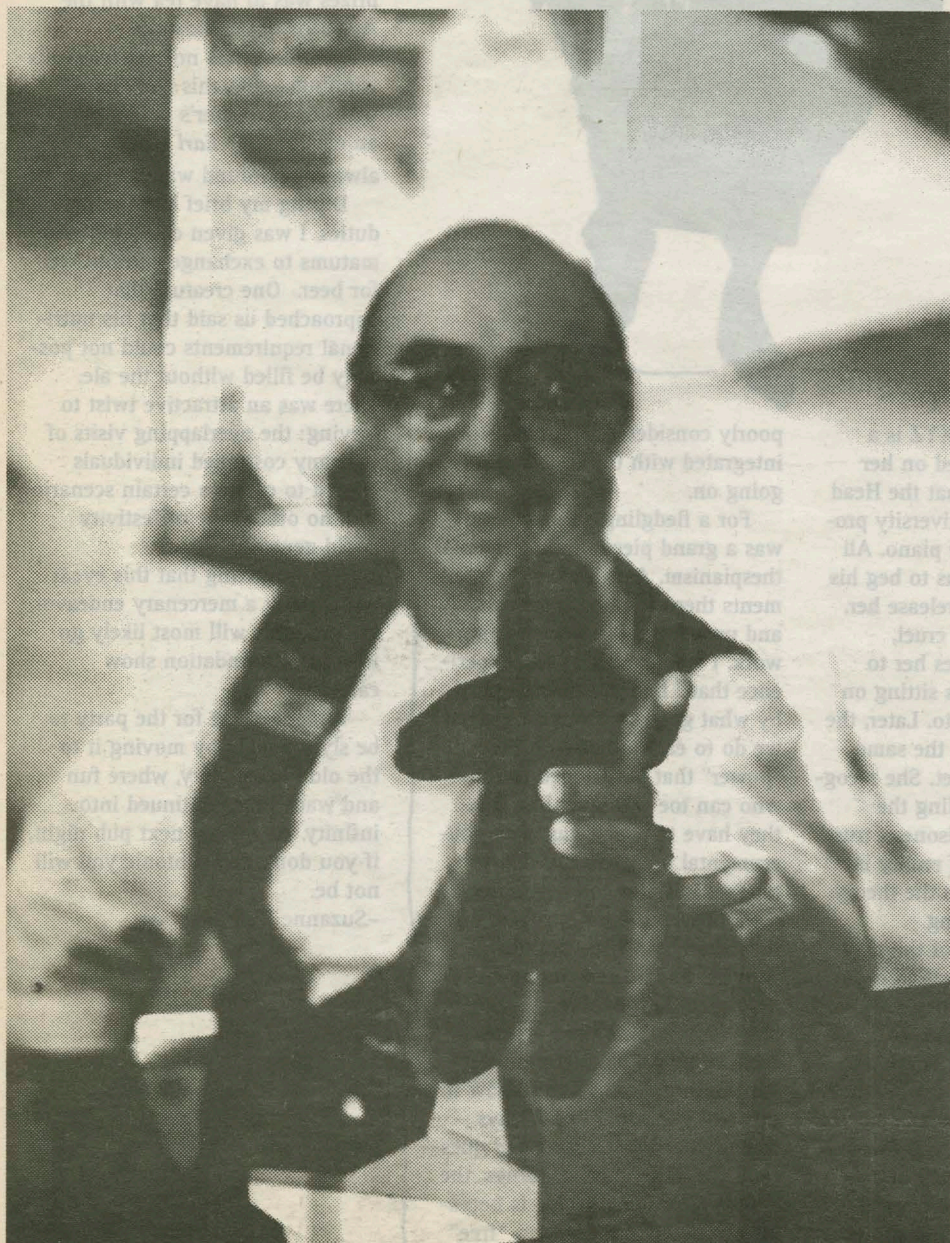
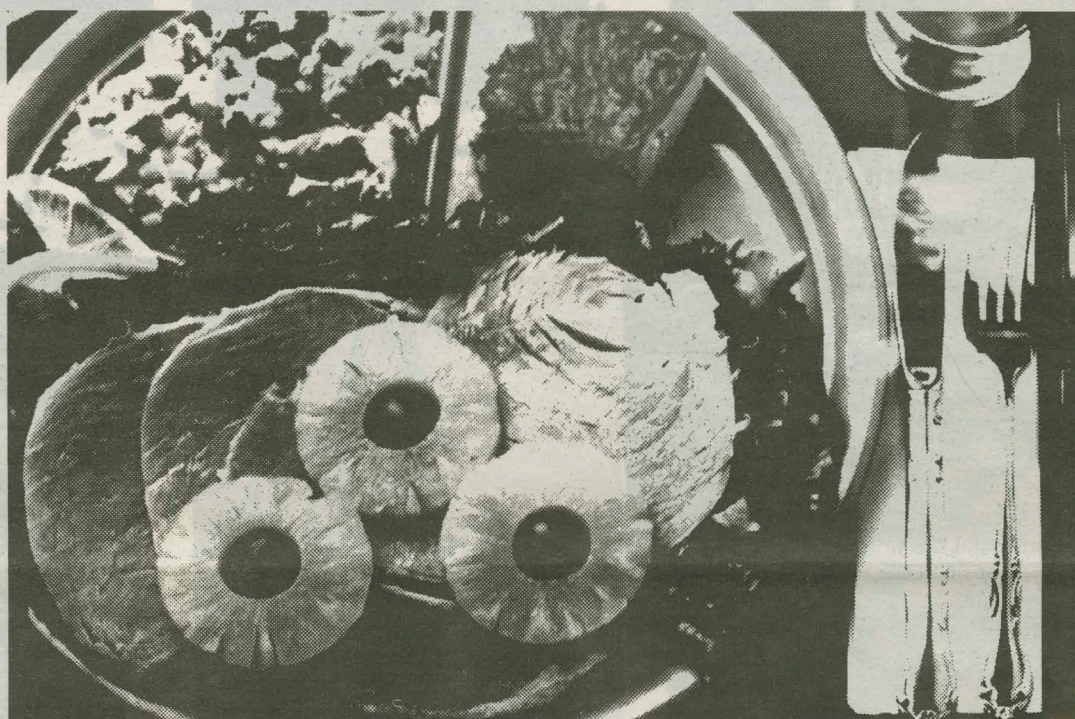
Here's where we rank...

Institution	Campus Hrs/Day	Total Hrs/Wk	Rank	Workshop Hrs/Day	Total Hrs/Wk	Rank	Comb. Hours Avg.	Final Rank
Banff	24	168	1*	24	168	1*	168	1*
Lethbridge	24	168	1*	24	168	1*	168	1*
Queen's	24	168	1*	M-F 6a-10p S+S 8a-8p	104	4	136	3
Sheridan	M-F 7a-3a S+S 8a-5p	118	8	M-F 7a-3a S+S 8a-5p	118	3	118	4
Memorial	24	168	1*	M-F 8:30a-5:30p T+R 6:30p-9:30p Sat 9a-5p	62	8	115	5
Mount Allison	24	168	1*	M-F 8:30a-4:30p T+R 6:30p-9:30p Sat 9a-5p	56	11	112	6
NSCAD	24	168	1*	M-F 9a-5p T+R 6p-9p Sat 10a-6p	52	12	110	7
Alberta	24	168	1*	M-F 9a-4:30p T+R 6p-9p Sat 9a-4:30p	51	13	109.5	8
OCA	M-F 7:30a-12a Sat 8:45a-6p Sun 10a-6p	99.75	11	M-F 7:30a-12a Sat 8:45a-6p Sun 10a-6p	99.75	5	99.75	9
Victoria	M-F 7a-10:30p Sat 10:30a-5:30p Sun 10a-6p	92.5	12	M-F 7a-10:30p Sat 10:30a-5:30p Sun 10a-6p	92.5	6	92.5	10
Manitoba	M-F 7:30a-11p Sat 8a-6p Sun 8a-10p	101.5	10	M-F 9a-10p T+R 9a-11p	58	10	79.75	11
Concordia	M-F 7a-10p	75	13	M-F 7a-10p	75	7	75	12
Emily Carr	M-F 7:30a-3a	108	9	M-F 9a-4:30p	37.5	14	72.75	13
U of Toronto	M-F 10a-10p	60	14	M-F 10a-10p	60	9	60	14

* denotes a tie in this category

VIVA LOST WAGES

Sheri Kasproh took photos
in Las Vegas...



WE WENT DOWN SOUTH NOT ONLY TO CONFOUND,
BUT TO PONDER AND REFLECT UPON SOME PUBLIC GROUND

FALSE HOT SEX BUFFETS PERVERTED,
CONVERTIBLES WERE INDEED CONVERTED.

LIKE NUBILE TOURIST WE TROD UPON EGYPTIAN BRICKS,
AND DROVE RED RENTAL FAR BEYOND THE LIGHTNIN' STICKS.

PLASTIC HAM AND PURPLE DOLLS, BEWARE!
OL' DEVIL SALESWOMAN IS ALL OUT OF PLASTIC HAIR.

GIRLIE FLOATS ON AN ORIONIC SIGN
CLOSE TO WHERE DEAD MONARCHY RECLINES.

O SABBATH BLUE, (THE BLUE WITHOUT THE PRINT)
O CONVEX ARTHUR, PRINCE OF ALL THAT GLINTS.

BY MELISSA

SCARY Pub- LICITY

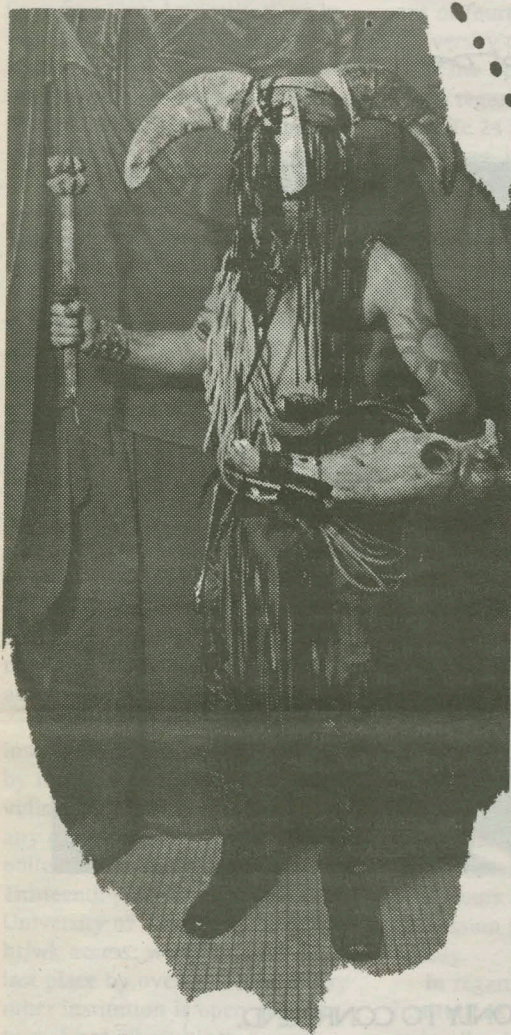
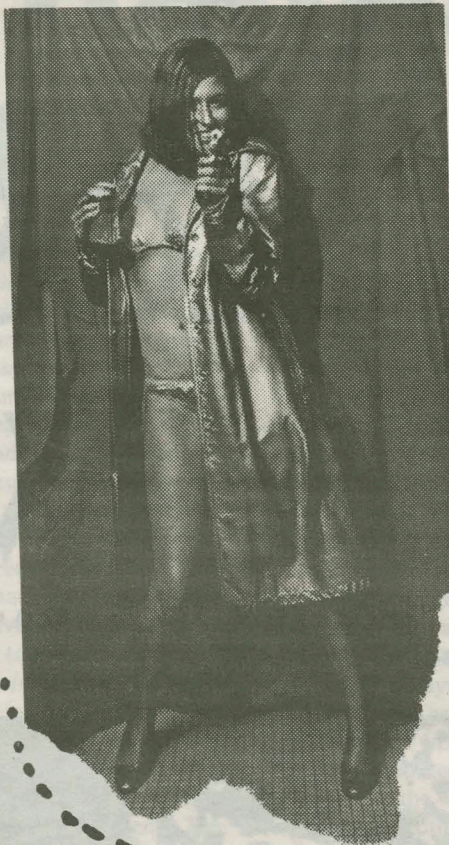


photo credit ?/



I was warned that Halloween parties tend to possess a certain generic quality. However, this one had a sarcastically morbid accordion player, free chili, and slippery-floor dancing to music done in part by ECIAD student Aamir Ghani. Beat that with an invigorating turnout and we had a percussive evening.

Judging by the craftsmanship that went into making the red toothache mask, I imagine that the prize of a leather portfolio (donated by Maxwell's Artists' Materials) will be put to good use. I'm curious to see how the Devil's Den tattoo parlor will alter 'screaming gold bikini woman' with the \$50 gift certificate that she won.

One of the more ambiguous prizes was to have tea with the Angel of Death. *Edward Scissorhands* has not yet faced his winnings; does this correspond with the character's denial of such an encounter? *Earl Grey* will always be around waiting for him.

During my brief bartending duties, I was given consistent ultimatums to exchange cider tickets for beer. One creature that approached us said that his nutritional requirements could not possibly be filled without the ale. There was an attractive twist to serving: the overlapping visits of so many costumed individuals started to create a certain scenario that no other type of festivity could generate.

Not forgetting that this event was strictly a mercenary endeavor, the proceeds will most likely go towards a foundation show catalog.

It made sense for the party to be slyly upheld by moving it to the old Flux gallery, where fun and wackiness continued into infinity. As for the next pub night, if you don't come, bionic you will not be.

-Suzanne Holland

Closetland

Anything Goes Cafe
November 16

Theatre and poetry, these are complex animals. And so, they are brought together by this upstart company, Backward Glance Productions, the deranged child of one Phil Black. *Closetland* is an adaptation of the screenplay written by Rhada Baradwaj, taking what was conceived of as film and making it live, right in front of you. This is the strength of the production.

The play deals with strong subject matter, namely, interrogation and the techniques employed by those who make it their profession. Such ghastly stuff is made all too real by Phillip Black and his counterpart in the piece, Silya Wiggins, who plays a children's author brought in on charges of trying to seduce young readers into sedition. As the head officer on the case, Black is insidious and cool, blindfolding his "partner" in the investigation, prisoner AB-234 (Wiggins) and then taking on different personas such as prisoner

XYZ and Joe Gutter. XYZ is a friend of sorts, tortured on her account, telling her that the Head Officer was once a university professor who played the piano. All she ever had to do was to beg his mercy and he would release her. Joe Gutter molests, is cruel, berates her, and forces her to smell garlic while he's sitting on her lap eating a tomato. Later, the Head Officer will pull the same garlic out of his pocket. She recognises the smell, revealing the deception, and the prisoner's trust in her own version of reality is eroded. At least, that's the theory. The portrayal is chilling.

The poetry aspect of the play seems to be loosely grafted on to the whole structure. They are interesting as poetry but, they are set up as part of what is taking place on the stage. In a way, they end up detracting from the piece in that, after the poetry is finished, and the body of the play begins, you are left wondering what the point of all this was. Somehow, the idea was there, but the poetry aspects of the play seem somewhat

poorly considered, and poorly integrated with the rest of what's going on.

For a fledgling company, this was a grand piece of experimental thespianism. As with many experiments there were both successful and unsuccessful aspects of the work. I was moved by the experience that I had. I was frightened by what goes on around us, what we do to each other with the "power" that is assigned to those who can toe whatever line it is they have to toe. It has been governmental policy in the U.S. to tape all hospital conversations, most of which are destroyed, but those had by artists, political activists and writers are never destroyed, but archived. In the play we see these used against Silya Wiggins' character during her interrogation. I don't know if this still goes on, but I always watch what I say. *Closetland* questions all those parts of things, the cruelty that some decide is necessary in order to preserve a "free" society.

-Kacey McDougall

More
theatre

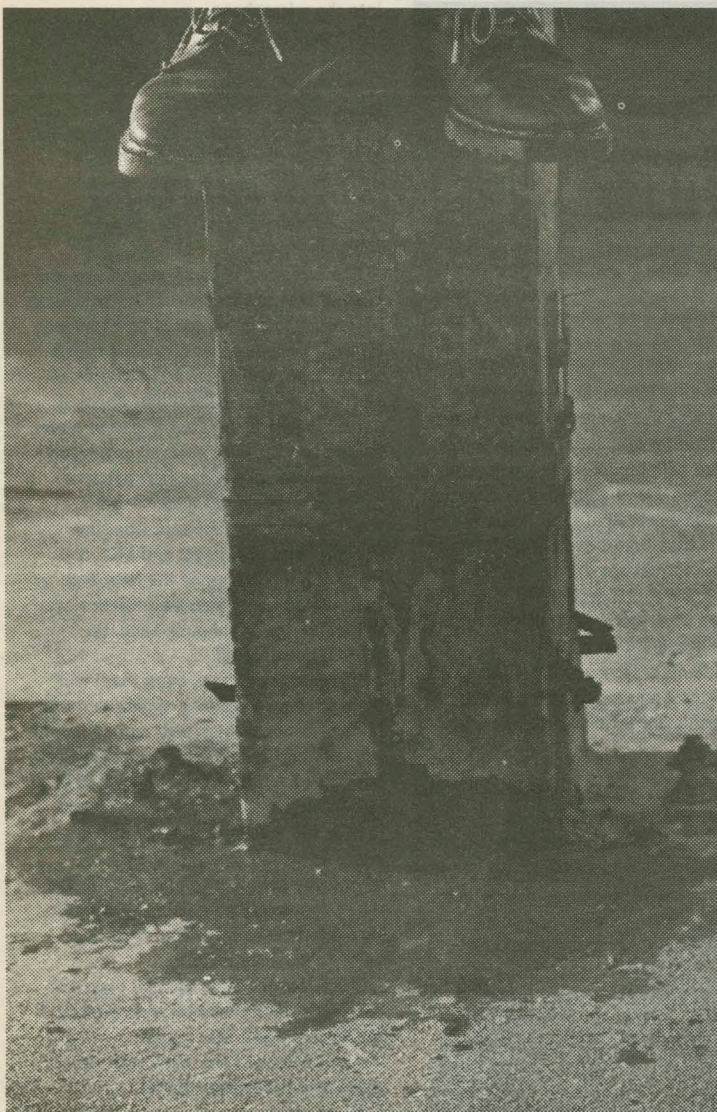


photo: J. Lander

on the RECORD

Morrissey

Southpaw Grammer
(Reprise)

This is going to be a tough review. At the onset I must confess, the CD is growing on me. However, Morrissey's latest contribution is a complete let down. I have fanatically followed Morrissey since 1984 when I first discovered the Smiths. I have bought into the single and compilation scams, purchased the magazines, etc. The one thing I always look for with the new releases is the twisted, humorous lyrics he comes up with. Yes, I confess, I'm a lyrics man and that's why I'm disappointed. Morrissey seems to have put lyrical content on the back burner to focus more on the music. So now we get a lot of vocal repetition with outstanding, guitar-driven music. The times when the lyrics and music fuse together to perfection, "the Teachers are Afraid of the Pupils," and "Southpaw," both happen to be the two longest songs (over 10 minutes). This album will be a big shock for Morrissey purists.

-W. Sean Eliuk

Dub Narcotic

Maximum Narcolepsy
(K Records)

From Olympia, Washington's ultra indie DIY label K Records comes a new platter (thanks for sending us stuff on vinyl!) by neo funk/punk combo Dub Narcotic led by the label's founder and leader Calvin Johnson. Calvin's voice resonates deeper and deeper and his band digs into the James Brown purse and comes up with three new compositions. There are six cuts on the record though, owing to the fact that there are two different versions of each song. The already released singles of Dub Narcotic (great songs, all well worth checking out especially the over the top "Fuck Shit Up" and the manifesto-like "Industrial Breakdown") demonstrate the concise enjoyability of the 45 single format. Johnson has in fact cited the Jamaican record industry where apparently, the 45 is still the dominant form of commodified music. This record however, although containing good songs, pushes the patience of the buyer a bit in that hearing the same songs twice each is a bit much. I'll happily keep my eyes peeled for their next 45.

-Terry Dawes

Mr. Bungle

Discovalente
(Warner)

Holy Mackerel! There is an obvious advancement in this album since the last and there seems to a much stronger Naked City influence, although I have yet to find a Zorn credit anywhere in the roster.

Although not quite as carnivally as their debut LP *Mr. Bungle, Discovalente* is still chock full of sounds ranging from the delicate to the absurdly aggressive. The typically heavy orchestration is a nice change from most bands who don't know how to compose, engineer, what have you.

Definitely a nice assortment of the sublime and the bizarre, Mr. Bungle's technical skill still ranks among the top jazz & metal players.

Mr. Bungle proves once again that it takes a very skilled musician to make crap this good. Way to go, Mr. Bungle!! Ten thousand stars.

-Jacob Baumer



The 6ths

Wasps' Nest
(London)

Here is an incredible gem that I haphazardly discovered, that needed to be brought to attention. This band (the name being incredibly difficult to pronounce) consists of one man, Stephin Merritt, also of *The Magnetic Fields*. The idea behind this project was for contributors from indie and low-fi bands to perform Mr. Merritt's songs. Thus, we get Barbra Manning (SF Seals) opening the disc with the quirky "San Diego Zoo". The brainchild of the project, follows with the monotone "Aging Spinsters." Other standouts include Dean Wareham (Luna) with "Falling Out of Love (With You)," Georgia Hubley (Yo La Tengo) with "Movies in My Head," and Lou Barlow (Sebadoh) with "In the City in the Rain." This CD encompasses every mood with a charming, simple casualness. One to search out. -WSE

Bill Frisell /

Kermit Driscoll / Joey Baron

Live
(Grammavision)

This album is hit-and-miss for me; but so is Bill Frisell. Frisell and his accompaniment play with virtuoso technique and creativity, and their tunes are clever and exciting. What irks me about Frisell's style are his sometimes offensive choice of guitar sound. For example, a song like *When We Go* has beautiful melodies, yet when Frisell cranks up the distortion and

reverb, the guitar's mid-80's heavy-metal sound discredits the tuneful melody. Don't get me wrong - I like fuzz and I like contrast, but Frisell just doesn't do it for me. But that's just my opinion.

The entire performance however, doesn't suffer from this fuzzy awkward fate. Songs like *Rag* are as sweet and satisfying as eating dessert before dinner. Joey Baron's decon-drumming keeps the show tied together by a string full of slip knots, while Kermit Driscoll compliments riffs, rarely laying low in the bass-zone. The combination of these three musicians creates an atmosphere of intense diversity. The recording quality of this album is top-notch, successfully transporting me and my listening chair to front-row-centre in Sevilla, Spain, where the concert was taped in 1991. I'm not a Frisell fan, but I like this album anyway. Go figure.

-Jonathan Lander

Cast

All Change
(Polydore)

Upon first listening to this CD I was struck by the similarity between this band's name and the word 'Crap'. When one takes a crap, material is circulated and disposed of by way of the intestinal tract. Cast takes musical direction from 60's fluff-pop (The Monkeys, The Partridge Family), and regurgitates it. I've been told that this album got really big in England, but the English *do* have a penchant for nauseating retro-Americana. Lots of money and slick production doesn't always make for digestible music. I think I'm going to be sick.

-Attila Horvath

Kronos Quartet

Performs Philip Glass
(Nonesuch)

If you like Kronos Quartet, and you like Philip Glass, you're bound to love this album. Glass' music seems perfectly suited to string quartet.

Kronos Quartet have also just released a "greatest hits" type album (if that term applies) that's definitely worth checking out. Their violin/cello rendition of *Purple Haze* is what put this group on the pop music map! -JL

Palace

Viva Lost Blues
(Matador)

Well, I must admit that I liked these guys better before they got the piano. I know that's a pretty hard line to defend, but I will make that statement with confidence, because that is my opinion. You *bastards*, if you know what's *good* for you, you'd better go out and get their new thing anyway. Run off like a pack of freindly little consumers, fish feeding off of some huge leviathan of a decaying system. Just kidding. But their new album is really good. I like it. The great thing about this band is that they are evolving. They are going to new places. Music is storytelling, and the stories the palace brothers are telling are something that is alive and moving. Words and relationships that extend beyond them, and personal musings...these are the tales Palace tell. They are something to hear.

-Kacey McDougall

Various Artists

Working Class Hero -
A Tribute to John Lennon
(Hollywood Records)

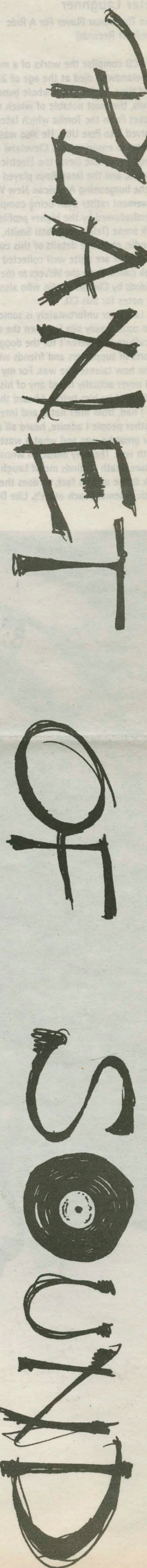
Sacrilege! There should be a law against letting bands like Red Hot Chili Peppers, Collective Soul, and Toad The Wet Sprocket play Lennon's songs, and actually recording and selling them!

The few somewhat acceptable interpretations on this album are *Mind Games* played by George Clinton & The Detroit Symphony Orchestra, *Nobody Told Me* performed by The Flaming Lips, and *Power To The People* put together by The Minus 5 - a group containing, among others, Mary Lou Lord, Lee Renaldo (Sonic Youth) and Peter Buck (REM). Slick liner notes and cover design won't make up for a tribute album that, on principle, should never have been created.

-JL



photo: Alan Hoffman



Peter Laughner

Take The Guitar Player For A Ride
(Tim/Kerr Records)

This CD compile the works of a man from Cleveland who died at the age of 25. In his brief time, he formed a whole bunch of bands, the most notable of which was Rocket From the Tombs which later evolved into Pere Ubu. He also was instrumental in ensuring that Cleveland and Akron bands like Devo, the Electric Eels, Mirrors, and the Dead Boys played a part in the burgeoning American New Wave movement rather than being completely overshadowed by the higher profile New York scene (Television, Patti Smith, Blondie, etc.). The details of this cultural movement are quite well collected in a book called *From the Velvets to the Voidoids* by Clinton Heylin who also wrote the notes for this CD.

Laughner unfortunately is someone who could easily slip between the cracks of culture if it weren't for the dogged efforts of supporters and friends who knew how talented he was. For my part, I had never actually heard any of his music performed by him before I heard this CD but I had, from liner notes and interviews of other people I admire, heard all about how great he was and what a waste his death was. The only musician whose premature death reminds me of Laughner's is Nick Drake and, in fact, so does their music resemble each other's. Like Drake,

Laughner sings of dashed hopes and tiny fragments of beauty which remain beyond his reach. Look for a hilarious version of *Life Stinks*, a song which showed up on the first Pere Ubu record in 1978 in which Laughner laments his paralyzed state:

Life stinks!
I need a drink!
I like the Kinks!
Life stinks!

-TD

Various Artists

Triple Scoop

Let not title fool you, Various Triple Scoop is not a tape about how to prepare and serve your favorite ice-cream. It is about today's big bands, and their hits. Have you ever been to a salad bar, and have had good time, and came back for more. Now that was the feeling I had when I popped the tape into a deck I started to listen to this Various Artist tape. The selection is great, starting with Blur to a Greasy Granny. Blur's piece, is from their album *The Great Escape*, and is another quirky melody, and is great, and that's why they are the biggest band in England, (world?). The next hit is from Toronto's rockers known as 13 Engines. The influence of Neil Young's Crazy Horse is present. Follow that is Radiohead's Just, which by the way also has a cool video. P is just P, or more. More that's for sure, especially

with the vocal provided from the Butthole Surfers' Gibby Haynes, and Johnny "give me a action flick role, I am not the Cry Baby anymore" Deep, and Bill Carter the guitar, and Sal Jenco on the drums. Their mixture of some reggae, electric blues, and country works well. "I've got crush on Wendy Mesley" is one of those song line that will stick in your head for a while, and you will have hard time getting rid-off it. It's corky too, that for sure believe me. Menthols is described by many as "a great band that will never play on the radio," and that may be true, when you check the lyrics (PARENT ADVISORY in EFFECT). The Tea Party is an odyssey of musical experimentation. Also there is Verve, described by many as the spacey groove, with the touch of atmospheric rock. The power of their hypnotic guitar and organs really get under skin, and is there for some time. On the tape there is Richard Ashcroft with his dramatic vocals, and that's bonus for sure. The presence of the Wooden Stars is obvious and a bit overwhelming. As I have mentioned, and I believe many times in this review the selection on this tape is great, makes a nice treat for yourself after I hard working day in studio, and/or as a nice gift for your special someone. Pick it up, and let it roll, and enjoy.

P.S. too bad it is not on the reel, so you can play it on the 4 track, like Mia Wallace.

-Zoran Drazelj

Wandering Lucy

Really Truly (7" single)
(K Records)

Four songs: one about a self-questioned love relationship; one describes life passing you by, wondering what it would be like if you had a job that would get you out of the house; two instrumentals that sound like the others without vocals. Vancouver's Lucy provides us with stripped-down beat-box drumming, clean electric guitar, and melancholy-sweet vocals. The bare amateur studio sound is gaining popularity and I'm losing interest. -JL

Menswe@r

Nuisance
(London)

Check out the cyber-tv-entertainment-appliance on the cover. It looks like an industrial designer's wet dream—so slick, yet so functional. Ok, now see how this "next generation Sony" is set beside a series of coloured stripes down the spine of the case. Remind you of anything? How about the World Studios' logo (as in Peter Gabriel). Here's where the fun begins. Look at the way they spell their name; Menswe@r have cleverly substituted the a for an @. Where have I seen this before? Hmm ..maybe ...EVERYWHERE. You getting it? All right, crack open the case and pull out the booklet. What do we find? A fold out vanity photo strip of contemplative and confrontational rockstar mugshots. Not very original, not very interesting, not even that nice to look at.

I haven't got around to listening to the music yet, I hear they sound like Material Issue with no production value. Figures.

-Dan Vogel

LIVE

The Rentals

Sometime in November
Starfish Room

Their live show is way better than their album. In concert, The Rentals have the presence and sheer volume required to take their 70's-new-wave-cum-90's-alter-no-rock to the point where you still want more, even after one hour when the singer says, "this is our last song, 'cause we don't know any more." Rental songs are laden with monophonic Moog synth riffs layered over a guitar's deep chainsaw growl. The downfall of their music in the studio is that almost every song follows the same formula to the point where listening to an album becomes a chore after the third super-catchy, happy pop riff. But it woks live, and that counts for a lot. Oh ya, The Rentals are made up of the bassist from Weezer and a fluctuating lineup of accompaniment including members of That Dog.

-Jonathan Lander

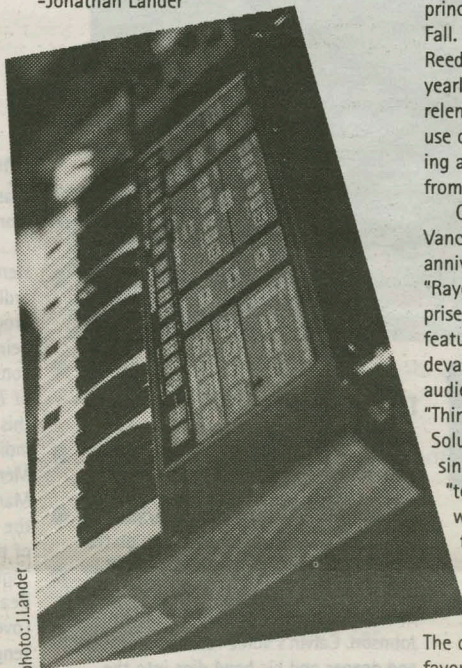


photo: J. Lander

Belly / Catherine Wheel

November 2
Commodore Ballroom

Earlier this spring I had an ongoing disagreement with a friend concerning who was better live, Tanya Donnelly and her band Belly or her stepsister Kirsten Hersh and her band, Throwing Muses. After November 2, I'm more than convinced that Belly absolutely rocks. From the opening song, *Now They'll Sleep*, the playful antics of Ms. Donnelly and the equally haggish attitude of Gail Greenwood never ceased. (The latter mimicking the whole rock strut persona.) The way these two women worked off each other and addressed the audience made the show something really personable. At one point, during "Seal My Fate," quickly followed by "Feed the Tree," audience and band gave the illusion of feeding off each other's energy. Everyone seemed to have connected and Belly carried this through to the end via their sensitive accoustic set and two new songs, *Lilith* and *Spaceman*. The show climaxed with an encore laden with a guitar version of *Low Red Moon*, where the vocalist of the Catherine Wheel joined them on stage.

As for Catherine Wheel, I will have to go against the grain by saying they were truly lifeless, with the singer mumbling

into the microphone.
-W. Sean Eliuk

Pere Ubu

October 27
Starfish Room
"One Person's Nightmare is Another Person's Funny Story..."

In September of 1975, Cleveland saw the birth of probably its most enduring source of pride. A rock band called Pere Ubu was formed from the ashes of a band called Rocket From the Tombs and a couple of personalities whose seemingly opposed natures (art vs. rock) co-mingled to better culture and the lives of us all as a result. Pere Ubu rose out of the first batch of bands who would be called the New Wave, a direct step forward from the Detroit sound of Stooges and MC5 and the attitudinal stance of the New York Dolls (all of whom owe their forbearance to the quintessential punk band, the Velvet Underground).

The only other rock band that I can think of who can claim a similar duration to Pere Ubu as well as such an unflagging commitment to its original punk/art/music principles is Manchester, England's The Fall. To merely survive is one thing. Lou Reed is still making records despite his yearly decline in promise. But to so relentlessly uphold a commitment to the use of rock music as a serious and uplifting art form is as rare as a ray of hope from the surviving Beatles.

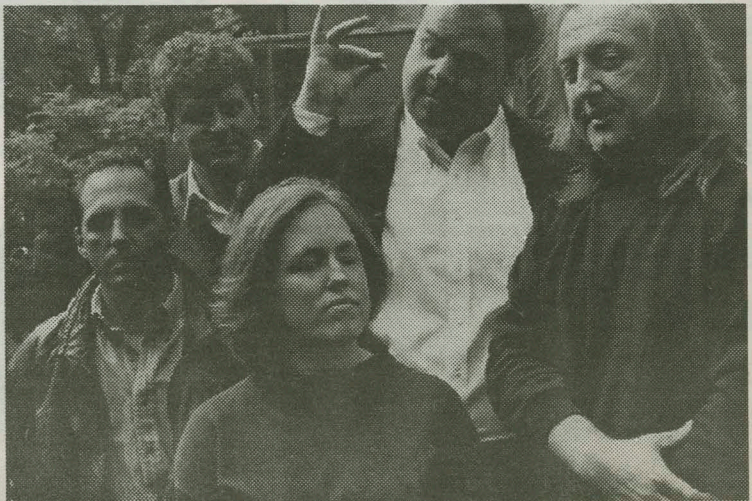
On October 27th, Pere Ubu played in Vancouver on the heels of their twentieth anniversary and a new release entitled "Raygun Suitcase". The show was comprised of lots of new material but also featured older material done in their usual devastatingly satisfying way. Repeated audience cries for standards such as "Thirty Seconds Over Tokyo" and "Final Solution" (works which David Thomas, singer and ring leader, has dismissed as "teen angst") went unanswered but were met instead with more substantial anthems such as "Heart of Darkness" and "Street Waves" as well as songs from their great but elusive record "The Art of Walking."

The only thing they missed was my favourite song "Busman's Honeymoon" from 1988's terrific "The Tenement Year" album.

In some respect, what Ubu has over their contemporaries is not just a startling talent for expressing the rawest ideals put forward by punk rock but also a clear love for music as a fine art form. Unfortunately, competence was unfashionable in the move to declaim the corpulence of prog stadium rock (eg. Yes, ELP, Gentle Giant, ad nauseum) that was then dominating music critics' praise. Rather than being an organic growth, the New Wave was mostly a reaction. Therefore, very few bands made it past the stage where they were no longer simply reacting and making the same point again and again, but were building the new music that deserved to be made.

One had the option, at their Starfish Room concert, of purchasing a Pere Ubu t-shirt which proclaimed "The 30 Seconds That Lasted 20 Years." In fact, seeing Pere Ubu play now probably is a lot like walking around in Hiroshima twenty years after the bomb dropped; things have outwardly become normal but the unnerving knowledge of the previous event makes relaxation impossible.

As for their new record, one would think after reading this review that Pere Ubu must surely be the greatest group of all time. Then one might run out and purchase "Ray Gun Suitcase," listen to it and



Pere Ubu in 1995

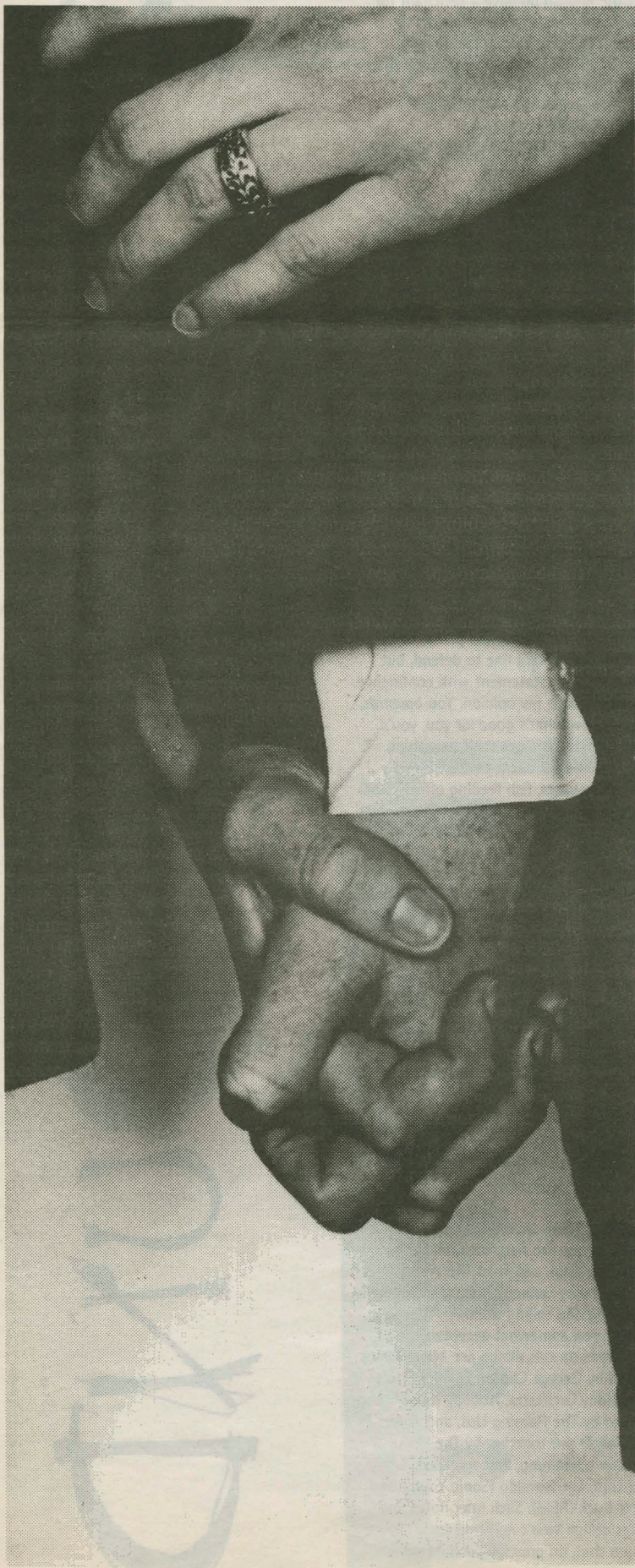
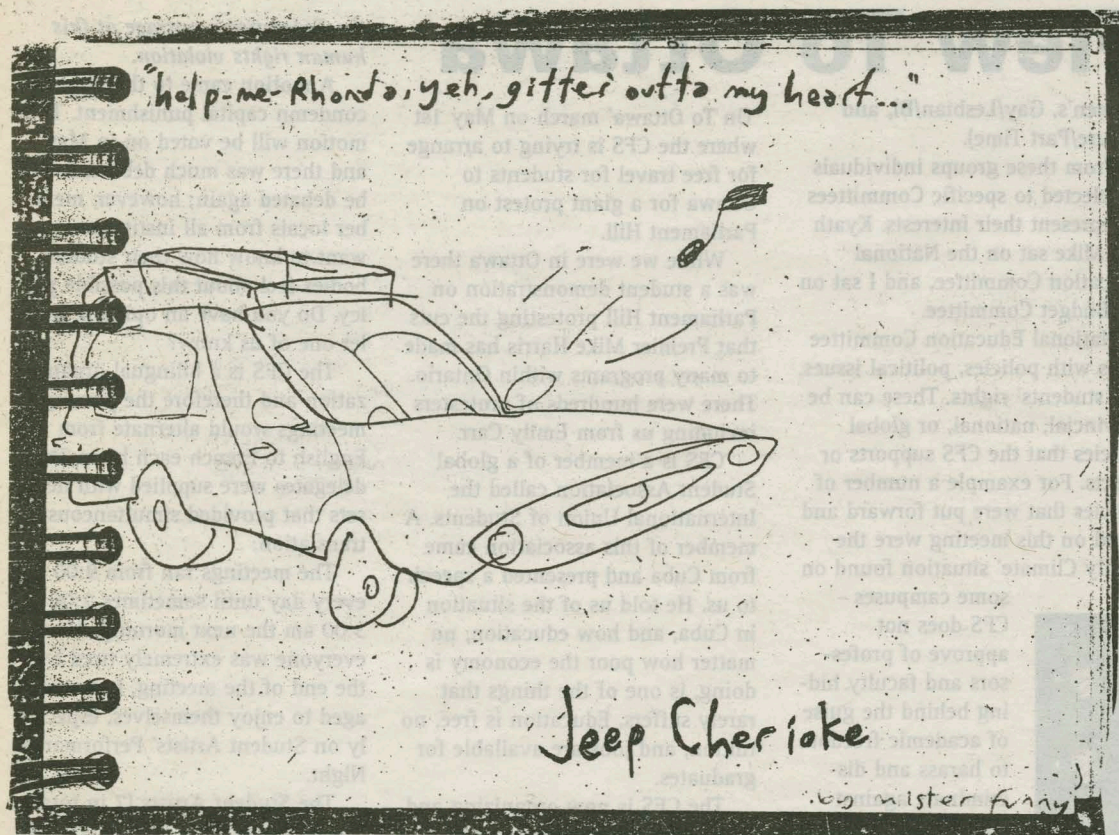


photo: Sophie Hackett



think "Man, I'm gonna kill that reviewer." Admittedly, their new effort borders on fair to middling but only if viewed relative to their best work. Let's face it, an OK record for Pere Ubu is a masterpiece for any of these college boy indie type record bootlickers who rule the charts until the next wave of Brit synth pop rolls in. "Ray Gun Suitcase" shows a rock band doggedly committed to complicated, poetic, and absolutely human music. Anyone who wants to make a discovery of how advanced rock music could be today were it not smothered in its cradle by punk fashion (ie. Sex Pistols, Dead Boys, and hundreds of other punks who instigated a revolution in make up and hair gel) must go back to any of Ubu's records from 1978-1981: "The Modern Dance," "Dub Housing," "New Picnic Time," "Art of Walking," "Song of the Bailing Man." All are exceptional.

To adequately tell the story of Pere Ubu, a long book would need to be written but, as a friend of mine recently pointed out, rock music isn't really that interesting or important. He's right but frankly, if you follow that line of thinking, painting and most art activity is equally frivolous (and how many books do we have on that overweight topic?). In any case, I can certainly attest to the power of a good pop song to alter a person's fundamental outlook as well as I can to being made aware of Paul Cezanne.

-Terry Dawes

Lloyd Cole / Matthew Sweet

November 11
Commodore Ballroom

After several mediocre albums, Lloyd Cole has finally realized what his fans want to hear: the old Lloyd Cole (and the Commotions). Cole played songs from *Rattlesnakes* and *Easy Pieces*, plus others, including numbers off his latest release *Love Story*, to an ecstatic, mostly twenty-something audience. A friend and I agreed that experiencing these faithfully performed older songs brought us back to the time in our adolescent years when we were first introduced to Lloyd Cole's music, and listened to his albums non-stop for months.

I don't understand the fascination with Matthew Sweet, but it's obvious that lots of his fans do.

-JL

Wayne Shorter / Carla Bley & Steve Swallow

October 29
Vogue Theatre

The hard-core fans came out for this one, waiting for the flash of saxophone virtuosity from the days of the Miles Davis Quintet and Weather Report. I don't think anyone realized he'd brought the circus to town with him as backup. Subjected to a visual and oral onslaught which seemed less like spontaneous improvisation and more like lack of rehearsal — I slipped out

early and sought refuge in a bowl of miso soup across the street to think it over. I thought it was loud. I thought it was grossly overdone. Worst of all, I thought it was boring. Better luck next time, Wayne.

The opening act however, of Carla Bley and Steve Swallow was a slice of musical brilliance, sharing their work with a sensitivity, accessibility and humor that gave us something to take home. Their set was a scattering of musical short stories, recounted with intense whimsy between Bley's piano and Swallow's bass. The strength and simplicity of this performance was a solid example of how less is more.

-KF

Wild Strawberries:

November
Town Pump

Small, tart and sweet. The 'Wild Strawberries' somewhat fit this description of the beautiful wild berry. Roberta Carter Harrison, the lead singer making up one half of this music team, delivers a smoky voice that carries through the arrangement of melodies. The other half of the duo consists of Ken Harrison on keyboards. These two are backed up by several on stage band members. A strange mix of people. No one tries to retain the same fashion statement conveyed by Roberta Carter Harrison and the album cover. Of course this has little to do with their music as a whole. Musically the band tends to have a light sounding, jazzy mixture of seventies background and light pop. All those out there who still listen to mainstream radio should keep an open ear for their release 'On my own', which is sure to be popular among the college music scene, as well as their jazzier edged song 'Fine'. The Wild Strawberries sing songs that are pretty and easy on the ears, but are not very deep and tend not to elicit the listener into going out and changing the world in some way. However if you're not looking to change the world this is the album for you...so check it out.

I found the second act of the evening, Holly McNarland, more to my taste. This band, headed by Miss McNarland put out the heavy edged sound often referred to as, dare I say, 'grunge alternative'. Her voice sounds somewhat like Tori Amos with Holly's own style and edge. This young act is one to keep your ears and eyes out for. So if you have the chance and desire to go see some live music on the softer end of the scale go see the Wild Strawberries (Note: they are better live than recorded) or if you like a heavier sounding band look for Holly McNarland.

-Nicola Sampson

Jane Siberry

November 20th
St. Andrew's Cathedral

I went to this concert having not yet heard any of Jane Siberry's new album *Maria*. I had heard that it was very 'different' sounding from her previous record-

ings. Being a big Jane Siberry fan (when I was fifteen I played her album *the walking* so much that the tape eventually snapped), I figured I would love anything that came out of her mouth.

This was the first 'rock concert' that I had been to held in a church. I knew that this meant that there would be no extravagant stage show, mosh pit, or women throwing their bras on stage. No, no, no. I imagined it to be an intimate gathering; just me, Jane and a few friends. It was intimate, yes. You were practically sitting on your neighbor's lap crammed into a pew.

Jane came out and the crowd roared. She was accompanied by a jazz quartet. She said this was a concert of all of her favorite songs, a few of which also happened to be her favorites. The songs which I found most difficult to get into were the ones from her new album. This was no surprise, however, as I find it always takes me a few listens before I get a feel for her music (perhaps the mark of true genius?).

Most of her new songs seem quite stream of consciousness; very soothing and melodic. I realized that going to a concert of this kind, at the end of term, when I am a little low on sleep is not the best idea. While I was never into a full fledged snore, I did nod off momentarily. At this point I would have killed to hear a little Salt n'Peppa to get me going again.

All in all I did enjoy this concert. The crowd stomped on the pews and banged on their Bibles loud enough for three encores, which were, for me, the best part of the concert. Damn fine show.

-Mackenzie Stroh

Skydiggers / Weeping Tile

November 10
Commodore Ballroom

The Skydiggers were great, with an upgraded image of Johnny Cash flame edged leisure suits and their tried-and-true musical prowess which always shines through, but...

Weeping Tile — now there's something you should hear. With their second CD *Cold Snap* fresh on the racks, this Kingston band has come a long way in a short time. Frontwoman Sarah Harmer stretches the imagination; ethereal vocals edged with a rough honesty rise above



photo: K. Finlayson

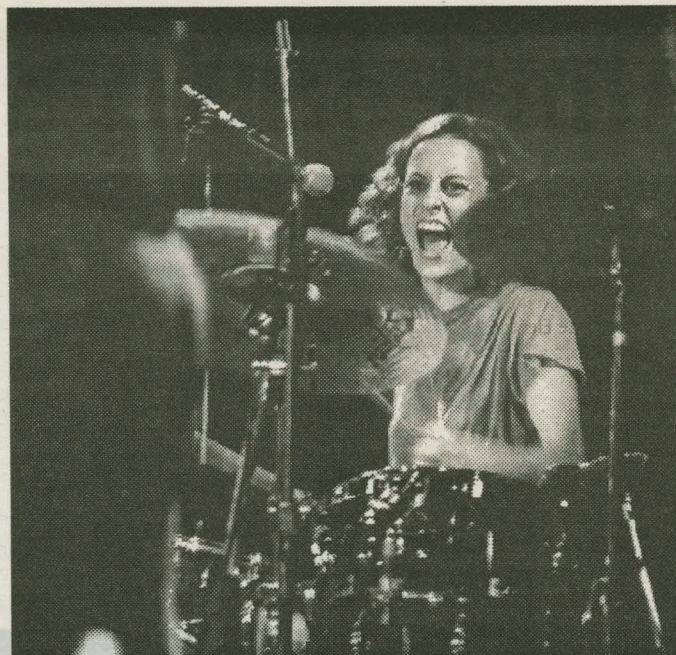


photo: K. Finlayson

howling guitars. Their songs are about lives much like yours or mine. In short, they rock. There is some serious communication going on within this group of musicians— there is no grandstanding, only the combined effort to blow every person within earshot away, and then draw them closer. With a full dance floor after the first tune of an opening band, I'd say they succeeded. Don't miss their next show. Weeping Tile has shown it's colors as an important part of a new Canadian sound.

-Kelsey Finlayson

Boss Hog

November 24
Starfish Room

Christina Martinez, and her lanky lover Jon Spencer have created a wonderful thing. They rock so hard. They move their bodies in intriguing ways. Jens Turgenson and Hollis Queens are a blisteringly good rhythm section and they held up their end of the bargain with an elegance worthy of warrior poets. The most amazing thing about this show was that the fun did not stop. The music stopped only briefly between songs, giving the band enough time to catch their breath and signal what was coming next. This non-stop barrage of stomping good tunes beleaguered my already failing sanity, to the point where I became a gibbering moutther, stumbling around after the show looking for someone to tell me how to get home.

-Kacey McDougall



photo: U. Knox

Why We Flew To Ottawa

BY BRYAN LANGLANDS

On November 17 Kyath Battie (2nd yr Intermedia), Mike Harris (2nd yr Film), and myself, Bryan Langlands (4th yr Studio) flew to Ottawa to attend the Annual General Meeting of the Canadian Federation of Students. There were delegates there from all over Canada representing their respective universities, institutions, and colleges. The Canadian Federation of Students is a federation of schools of which Emily Carr is a member. It is a not for profit organization that spends most of its

Women's, Gay/Lesbian/Bi, and Mature/Part Time).

From these groups individuals are elected to specific Committees to represent their interests. Kyath and Mike sat on the National Education Committee, and I sat on the Budget Committee.

National Education Committee deals with policies, political issues, and students' rights. These can be provincial, national, or global policies that the CFS supports or rejects. For example a number of policies that were put forward and voted on this meeting were the 'Chilly Climate' situation found on

some campuses - CFS does not approve of professors and faculty hiding behind the guise of academic freedom to harass and discriminate against students; a right to choose policy for women, in regard to having control over their own bodies; condemnation of the Republic of China in regard to their attack on student protests, and violation of human rights; and also, the following policy, which was approved and was moved by Emily Carr: *The Federation opposes any private or corporate donation that undermines the decision making*

autonomy of post-secondary institutions. The Federation opposes the use of these donations as a replacement for public funding. This policy is complimentary with the general policies of the CFS which are that education should be accessible to all, and that there should be no tuition or user fees for education.

Budget Committee met and reset the budget for the year. A lot of money was allocated for upcoming demonstrations and awareness programs. There will be a march on February 7 protesting the Federal Transfer cuts, and an

'On To Ottawa' march on May 1st where the CFS is trying to arrange for free travel for students to Ottawa for a giant protest on Parliament Hill.

While we were in Ottawa there was a student demonstration on Parliament Hill protesting the cuts that Premier Mike Harris has made to many programs within Ontario. There were hundreds of protesters including us from Emily Carr.

CFS is a member of a global Student Association called the International Union of Students. A member of this association came from Cuba and presented a speech to us. He told us of the situation in Cuba, and how education, no matter how poor the economy is doing, is one of the things that rarely suffers. Education is free, no tuition, and jobs are available for graduates.

The CFS is now organizing and paying for the implementation of a National Health Service which may be running within a year or two. This would be offered to all member schools and adapted to fit the needs of each campus. There would be a nominal charge to each student for this coverage, but it would help many individuals with prescription drugs, and dental care.

The Artist Constituency put forward a number of motions: 1/ *The Federation opposes state censorship and persecution of artists who express their sexual identity or political, moral and/or religious beliefs through their art;* 2/ *Whereas Nigerian playwright/poet Ken Saro-Wiwa was executed for expressing his political beliefs through his art; Be it resolved that the execution of Ken Saro-Wiwa be condemned in the strongest possible terms, and be it further resolved that letters be sent to the Nigerian Government expressing*

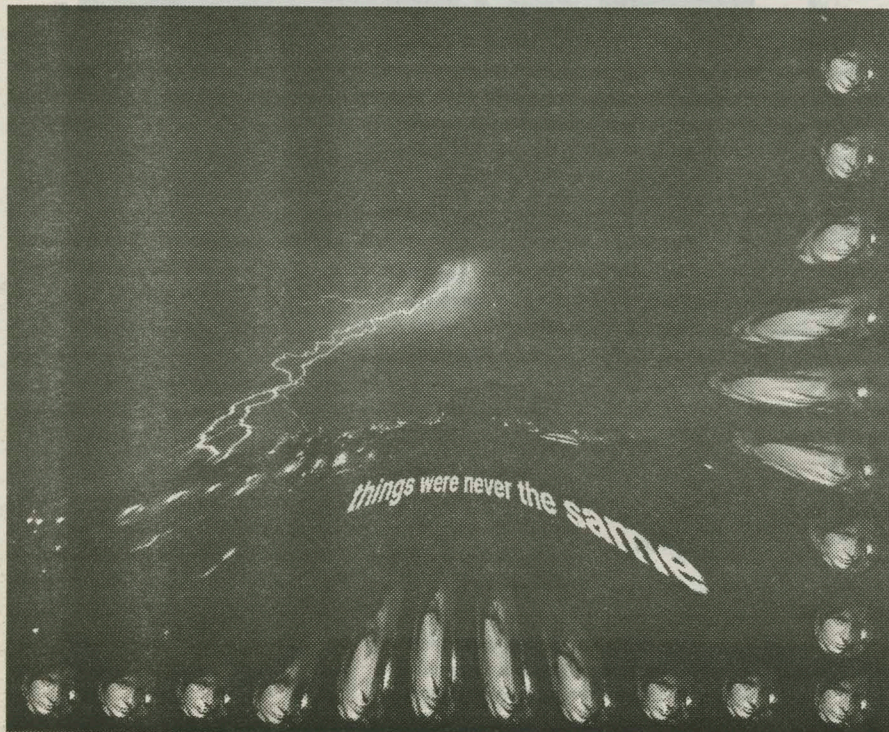
the Federation's outrage at this human rights violation.

A motion came to the floor to condemn capital punishment. This motion will be voted on in May, and there was much debate. It will be debated again; however, member locals from all institutions want to know how their student bodies feel about this possible policy. Do you have an opinion, if so let one of us know?

The CFS is a bilingual organization and therefore the plenary meetings would alternate from English to French each hour. The delegates were supplied with headsets that provided simultaneous translation.

The meetings ran from 9:00 am every day until sometimes 2:00 or 3:00 am the next morning. Most everyone was extremely tired by the end of the meeting, but managed to enjoy themselves, especially on Student Artists' Performance Night.

The Student Artists (7 in total - 3 from Emily Carr, 2 from NSCAD, 2 from Regina, 1 from Capilano) organized a performance on the last evening. Almost every delegate from all the schools (about 150) turned out for this performance. The Emily Carr delegates had been videoing people for the previous two days on, 'What is art?'. This was the center point of the performance. The work followed loosely a farce on the Committee meetings, and Robert's Rules of Order. It at times broke into surreal excerpts and distractions: for example Co Co Canard came and entertained the audience with her Psychic Alliance powers. Others joined in with an entertaining Newfoundland jig, and the Aboriginal Constituency also did their own skit starring 'BrownieLocks and the three Beariginals.' When it came time to show our finale video, it broke. So they have all been left in suspense until the next meeting.



illo: Kyath Battie

income (generated by the \$6 fee charged to each student, and profits from the travel agency it owns - Travel Cuts) on improving and enhancing access to education within Canada.

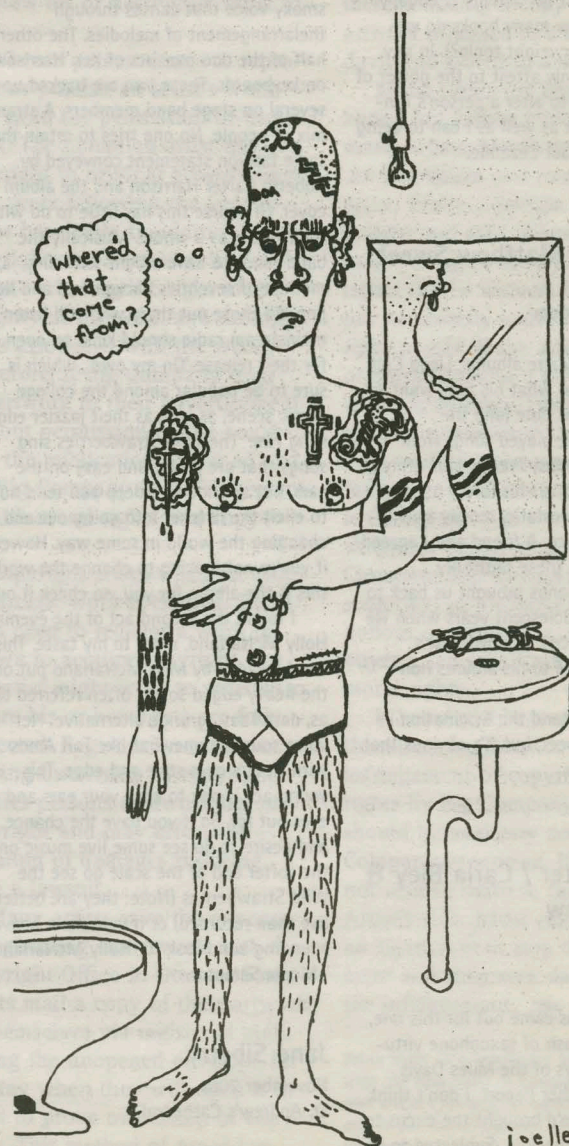
Within the Federation, and at the General Meeting, people split up into representative groups in order to represent their school and its student body. There are provincial groups, common interest groups (we fall into the College and Institute group), and constituency groups (between the three of us we qualified for four constituency groups: Artists,

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"I found them with my friend Scott, and they had cob webs on them. A white van had dropped them off in two brand new garbage bags full of shoes and clothes. I like them because they don't make me feel too tall. Some people judge you by your shoes, but with these, it is hard to judge me. Supposedly when I get nervous it makes my feet sweat ... and I wear nylon socks. Once I screwed wood to the sides of my shoes. Once I was so poor that I had to wear a pair of dirty socks in my shoes, because they had major holes in them and they hurt my feet. I can see why people buy this type of shoes - because they're fucking comfortable."

-Jason McLean

There's no place like New York

This year, during the Vancouver International Film Festival, I had the most amazing opportunity to go to the New film Maker's Day at the Film Festival Trade Forum. The forum was extremely interesting, although somewhat industry biased, and the information provided there was one of a kind, and to a person such as myself, extremely useful.

The speakers were fairly diverse, despite my crack about the industry bias, and the way the program was set up was quite intriguing. Basically there had been a competition of sorts for the two "projects" that were to be put on the table for discussion by the "panel of experts." The two projects were chosen, I guess, on the basis that they were the most viable. In fact, in many respects, the people involved in the two projects had already gone a fair distance to see that their films were going to get made. They were looking to the forum for yet more information as to how to get it done right.

One film, *Horsey*, was a pretty Gen-xey film about a woman, twenty-something, who was, "dying at art school." God knows it's hard. She gets involved with a rich kid in a rock band who also happens to be a heroin addict. The women who were pitching the script at this point would repeat over and over how the "falling in love" sequences would have heaps of torrid sex. They had decided that their films were only going to be made for the purposes of, "making tons of cash," and, "promoting world peace." Hmm.

The other group had gotten the rights to the screen adaptation of *the Ecstasy of Rita Joe*. Several of the panel members were amazed that they had managed to pull this off, and the team had decided that they needed ten million in order to get the talent that they wanted.

Needless to say there were problems with both projects, in various ways. The panel discussed the merits of both the films, in terms of how Hollywood would go about getting these projects done and also from the Canadian content, Telefilm and B.C. Film route. Particulars of funding and the production process were discussed. Overall, while I wasn't necessarily interested in either of the projects that much, the information that was jostled around was of extreme value. Better than that, I managed to get a chance to talk to the keynote speaker, John Piersen, one of the most influential people in the independent film world right now. He found distribution for *Slacker*, *She's Gotta Have It*, *The Thin Blue Line*, and more recently, *Clerks* and *Crumb*. He's also a really nice guy. He had us come up to his room because he was bushed, he took his socks off, and we talked. Here's some of what was discussed...

Kacey McDougall: And when does Sundance start again?

John Piersen: It starts on the 18th of January. It's always the last ten days of January.

Zoran Dragelj: I remember watching on TV about the *Brother's McMullen* last year...

JP: Yeah, the years go by...They're not supposed to go by as fast for you, you're younger than me. I'm 41 now and I have children growing up, so for me like, the acceleration is just intense...

KM: I think it's happening all over, it's like time is not what it was. Time's moving faster.

JP: Really?

KM: Oh, for sure...like, this year...

JP: That's because the O.J. trial took six months out of everyone's life. There was half a year right there.

KM: Let's not talk about O.J.

JP: I don't know a thing about it, but I like it when experts are wrong. I like it when I'm wrong about a film. Like, when I just don't get it and I think something's not going to do well and it does. I like that, because I like being wrong and anybody who's an alleged expert, you know, it's better when they're wrong. So that's the only thing I'll say about O.J. It was great to have all the pundits absolutely convinced that a four hour decision had to mean...

KM: That he was guilty...

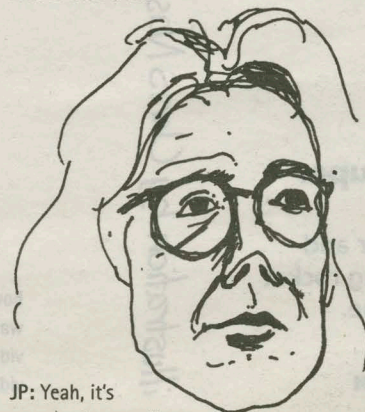
JP: ...a conviction. But it was just the opposite. It's just great to turn people upside down and drop them on their head.

KM: What did you think of these two films that were pitched today?

JP: Umm... Wait, wait we gotta watch this, this is going to print...(laughter) O.K. it's hard for me to think about *Rita Joe* as being a "Canadian Classic" y'know, I don't know anything about the source material, I consider myself fairly well-informed and it was unknown to me. So it's starting point...it's leg up, a recognition factor or whatever, I wouldn't know. *Horsey* is interesting to me, uhm, Kristen (one of the women involved with the project...) started calling as soon as I said that I was coming here, even before it was selected as one of the case studies, she started calling very aggressively... Again, not to draw to many national distinctions, but I get all these U.S. film makers calling all the time thinking that the way they

should come across with this hyper-aggressive attitude. A lot of attitude...

KM: Is that true?



JP: Yeah, it's truer and truer all the time. I'm not saying it's good. The whole idea is that confidence has become the central personality ingredient to success in the world of independent movies. And she really had that kind of bravado from the beginning. She would laugh at this so I can tell the story...I run the business with my wife, and um, this year in particular there have been days and weeks when I was stealing time to write.

So, Janet has really pulled down a considerable weight in Grainy Pictures [Piersen's production company] in 1995. So on one of those days, when Janet was really holding the fort, she fielded this first call, and Kirsten says...well, you could tell by the nature of the material [what she talked about]. I should have known better, you know, she wanted to talk to me. Janet says basically, "...you can talk to me." You can talk to Janet as if it's me almost all the time. She goes no, she doesn't want to talk to Janet. She says, "get John to call me." You know, like, get John to call me. (laughs) Obviously that's insulting to Janet! But it's even funnier than that because Janet quickly sent her a fax back, communicating the whole idea that nobody can get John to do anything. No one gets John to do anything that John doesn't feel like doing! So we started off on this kind of confrontational basis, but it warmed up. So on the one hand I feel some sympathy for that film, but there are people out there interested in similar material right now. I know that was said at one point today - I think that Charlotte Mickey said that at one point. I think that's true. I've been very down on one specific element on that plan of action - I didn't hear the rest of the proposal - but, that there'd be some sort of major sound track tie in. I've been burned on that logic already in these last few years, and I just don't uh...

KM: That was a good thing to hear actually, just to sort of dispel that little illusion, that if you have this amazing soundtrack you're going to be able to sell the film. Just like, unless you've got all your [music industry] people already set up, you're just bringing yourself into another

production sort of guy who's going to want to...

JP: And I do believe that in the case of *Clerks*, I think that the Sony soundtrack deal - the *Soul Asylum* song and video and the *Alice in Chains* song and everything else - were kind of helpful to the film. Not enormously, inordinately helpful, but I think they were helpful. But it was a no-money, after the fact Miramax leverage deal, y'know Sony and Miramax are doing a lot of business now, so that music came at no cost. No cost. And Kevin [the director of *Clerks*] was able to preserve a couple of the songs by his friends in the local band *Love Among Ruins* which had done the...Is that what they were called? *Love*

Among Freaks? I suddenly can't remember. Who knows, any ways, the *Clerks* theme song and the one other song in the movie are still there, so the new music was long after the original fact, it came at no cost, and I think it eventually sold close to 200,000 units. And one thing you could definitely say that it helped was with the home video performance of the film. It definitely raised the awareness of the title.

JP: What got you - again this is always interesting to me - what started you on the indie [independent film] path? Were there specific individual films that helped? Because you know Kevin's [director of *Clerks*] deal? One of the reasons I really got into doing the book, was because Kevin came at the end of this decade, and he'd been really directly triggered by *Slacker*.

The whole way it went was that he saw *Slacker*. He went to the Angelica in New York - his second trip to see a movie in New York city - and when he saw *Slacker*, he saw the trailer to the Hal Hartley film *Trust*. O.K., then he went and saw *Trust*. Then he saw *Slacker* again, and then he began to work his way backwards, on tape and disk. And he only went back, and this is so perfect for my theory, he went back to *She's Gotta Have It*. He read Spike's first book, the *She's Gotta Have It* book, Spike mentioned Jarmusch, and then he went back to *Stranger's Than Paradise*, and that's where he stopped. That was it. '84. *Stranger Than Paradise*.

So, he has this whole theory on what it was that he got from each of the movies...Because he has this end credit, and he thanks Spike, Jim Jarmusch, Hal Hartley, and Richard Linklater for "...leading the way." Because in the book there are these dialogue chapters. There are these in between chapters that are like, me and Kevin talking. So I said, "Explain why those four?" He goes, "*Slacker* is the movie where I want to be a film maker, and I go, I can do this. *Strangers Than Paradise* was this is what it's going to look like, I can pull this style off visually. *Trust* and *The Unbelievable Truth* are the movies where I say, this is my dialogue

PoA Speaks

Frankly With

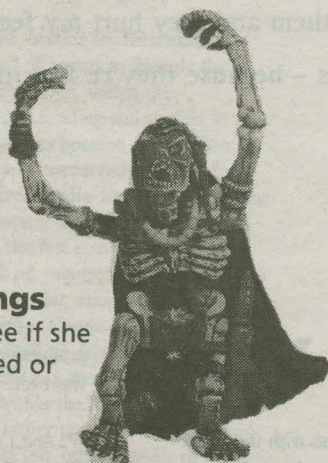
Film Producer

John Piersen

feature INTERVIEW

**Baby All Gone**

Real working dumper! 5.6 km/h forward and reverse. Battery and Charger included. Ages 2-7. 713244

27⁹⁹**Baby Loving Feelings**

Look into her heart to see if she is feeling happy, sad, tired or loving. Ages 3 up. Soft Huggable body.

15⁹⁹**7.2V Radio Control Super Burner Baby**

With flip up missile launcher and Telescoping cannon, working rocket launchers and pop-up engine.

29⁹⁹ EACH

Illustration by Chris Nash

Douglas Coupland: Life After Art School

Wow! A lecture from a successful Emily Carr Graduate about what its like out *there*! This could be good. Good, except for the \$20 entrance fee. Pretty expensive for a pep talk geared towards poor art students. Oh well, maybe there's a way to get in for less...

Douglas Coupland graduated with a studio diploma in sculpture in the mid 1980's. After trying to 'make it' as a visual artist without much luck, he switched vocations and became a writer. It would seem an even riskier career choice except that his first novel, *Generation X*, went on to sell millions of copies, is printed in something like 15 languages, and coined a phrase that defines a generation. Not bad for a first novel; not a bad 'life after art school'.

He went on to write several other books, his most recent being *Microserfs*. A tribute to the humanization of high tech startups and the exonerated of nerd culture, *Microserfs* is a wealth of witty reflections on our emerging high pace, high stress world (where people no longer have lives). Reflections which Coupland transposed into modern day fears for his talk at Emily Carr, fears which define "Life After Art School".

He methodically laid out these contemporary caveats, dispelling each one as he went: the fear of obsolescence, the fear of technological elitism, the fear of losing our cultural creativity - just to name a few. Humanity's collective fear of technology acted as the subtext beneath all of these, counterbalanced by Coupland's confidence in the future. He speaks of "endlessly different tomorrows," tomorrows which will certainly include technology. It's all around us; you can't escape it and it's not going away.

"So there really isn't anything to fear. Technology is good for us, in fact we need it. Hug a computer today." Ok, I'm paraphrasing, but I'm not being satirical; I'd like to believe him. I think he's a brilliant man, a source of inspiration, not because of his success, but because of his talent for observation. He pulls profound concepts from the most banal things; a sort of pop-culture prophet...

-Dan Vogel

how these scripts are going to happen. I was thinking if you could distribute on video, just show some weird stuff on video...

Zoran Dragelj: And if you were a critic it would be kind of hard to come after a month and change you article.

JP: Exactly.

KM: You could write a postscript... "about that article I wrote a month ago..."

JP: But that happens, that's the beauty of it.. Just like *Moby Dick*, was not an acclaimed novel until many decades after Melville dies, y'know, it happens in literature all the time. It happens in film some, too.

Even in more recent times there are sort of landmark, trend-setting, pace-setting films y'know, like *Blade runner*, which was not just not that huge, but it was pretty much excoriated by a number of critics in it's time. I remember another film by Robert Altman, *McCabe and Mrs. Miller*, widely misunderstood in it's time, and of course we could go back through some of the greatest films in cinema history, like, what the New York Times said about *Bonnie and Clyde* was, this is disgusting. Opinions do change over time, but it's hard when you're dealing with a product...

KM: You've got to sell it.

JP: It's hard when you've got a product in the market-place, to use good old lingo. The thing is, that this guy Chris Smith told me that his circle of friends spent so much time going out and shooting their videos, that they had so many hundreds of hours of films on video that they'd made that they didn't have time to watch them. [laughs] I thought that was funny, because he says that he's got a band as well, and they're always playing, and they're recording a lot of that as well, and he says that they don't even have time to watch these tapes or listen to the recordings of the band. I thought, "That's totally cool."

KM: That's where I come in and say, "send me this stuff." You could just sift through all the dross, and take the thirty percent that's good and start putting it out on low end video tapes for rental in like, comic shops. Just because it's so accessible. But then the film snob part of my personality says, "aww, video?"

-Kacey McDougall

John Piersen,

continued from previous page...

model. Harley's a guy that's playing with dialogue and his audience doesn't seem to mind. And that leaves Spike. He gets all the credit was such an influential film. A great character piece that takes place all in the span of one day and one block. In *Clerks* it's a block of stores, but in *Do the Right Thing* it's a block." And there was the perfect model.

So, I think that's so cool. A Hollywood film guy - an *Animal House*, *Star Wars* that kind of Hollywood movie - movie brat type kid, he's got this writing instinct, so later in life one particular film opens a whole new doorway.

JP: Yeah, that's it, that's my point. It seems to me, I feel a little bit like a crank, O.K., but when you see great films, the great films of cinema history, and that can be *Nanook*, that can be *Citizen Kane*, that can be *Vertigo*, that can be *Red Desert*, it could be *The Seven Samurai* which I was just talking about at dinner...

KM: That's a good one.

JP: That's a great film. That's one for me. I saw that on the film *Odyssey* series on PBS in like, 1970. Like, that night changed my life. It was like Oh, my God, this is so great! How could I not have known that there was something like this out there? Until that night.

KM: It's something that makes you go AAAWWWW!!! [gestures]

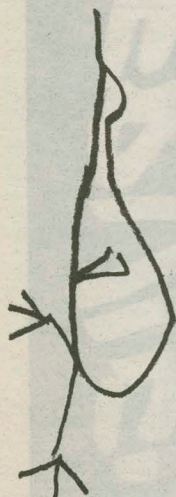
JP: A'right, but you do that, right? You see films like those, and your response is certainly not to think, well, I could knock

that off. You think, Wow, that was really great, that's what I want to do.

KM: MM-hmm.

JP: And maybe, maybe, maybe if I work really hard, if I have some talent and I work really hard, that's what I can aspire to. I'll never be Kurusawa, but if I could just try to be like that... Okay, that's a really pure motivation. You can have that motivation and still make a really lousy film, but to me your heart would still be in the right place and the likelihood of creating quality would be higher. As opposed to theory two: Holly wood makes this, look at this, look, bad film. You could do this the same way, jealousy, with a lot of the Indie films. There's room for everybody to have a different take on a lot of individual titles... (tape glitch)... virtually every independent film that's out and say, "that's not very good, that's not very good, that's terrible, these Hollywood films suck, that's crap," y'know...

KM: It's like they're coming from a negative place... I was sort of inspired by that article you wrote, and I went out and I said, "I want to start a distribution company,"... the idea that, it's almost like you have to go out and re-discover the American dream, or something like it, something else. You're not looking at everything with derision... you're not coming from a place of well I can do better than that, you're coming from a place of, "Wow, maybe if I keep this in mind..." But just the tone of that article was neat, You said there are a lot of people with screenplays, but nobody looking at how things get produced. I found that really inspiring last year, it got me thinking about how to be business-like. Because that's one thing too, that bothered me about the forum today, was that there seemed to be a lot of people with scripts, but there wasn't anybody creating any structures, which is





photos: S. Nygren



Franz Kafka's The Hunger Artist:

* UPDATE *

BY CHRIS ENGER

I believe that the art of starvation is making a comeback. All I need to do is look at television and magazines to see that self-denial and alienation are all the rage. Of course, women are at the vanguard of this new form of expression. Men, I'm sure, will follow. They always do. They always will.

In the old days the hunger artist was typically male and definitely on display. His vocation set him apart from the teeming, curious, well-fed masses. Not so, these days. Everyone is an artist. Fasting to the point of starvation is either: 1) the latest diet, or 2) a treatable psychological disorder, or 3) the latest, hottest "look" in the fashion world.

As with any traditional medium, the modern world has taken it and altered it to suit the needs and opinions of a new age. Hence, modern day hunger artists wear many hats and the old tree of traditional hunger art has grown many new branches. It is no longer enough simply not to eat for days on end in a public carnival-like display of tortured discipline. Hunger artists today have taken the art to new and subtle levels of modern expression.

However many schools of thought there are, there is a modern hunger artist bent on espousing it and demonstrating its merits. Because today's audience is much more sophisticated, hunger artists must develop icons of the art as appealing examples of its potential. Kate Moss comes to mind. She is one of the great, modern-day hunger artists.

One cannot speak of the hunger artist without mentioning the other extreme. These are the most subtle of the hunger artists; I'll dub them the "hungry" artists. If lack of food can kill the hunger artist or bring them (and their audience) to the brink of madness and death, so too can the over-indulgent mass consumption of food by the hungry artist. It is a much more ambitious project, to be sure. And yet, it does not enjoy the wide following that the hunger artists enjoy. As a statement of the human condition, however, I can think of no other art form that compares to it. The hungry art medium does not, as yet, enjoy as much acceptance as its more popular counterpart. It is gaining ground, though, in my estimation. I cite Rosanne as an example of a "hungry" artist. Very popular.

How do we measure whether the hunger art form is being accepted into the mainstream of modern life? This is my test: 1) does the average person try to initiate the form? Yes. The average person is known to fast for a day or two here and there. Especially when depressed. 2) Does the average person admire the top artists in the field? Yes. Super models with the new "Twiggy" look are very popular. Skinny movie actresses and prom queens are emulated. Skinny men like Prince, Mick Jagger, and Michael Jackson and a host of other male symbols of the hunger art medium are considered to be quite desirable.

Of course, this is not an art form anywhere except for in the Western world. Hunger art requires an excess of all things before it springs to life within a society (Hungry art, also).

In the rest of the world, the hunger artist and the hungry artist are neither accepted nor understood. When a person would like to have food in their belly they can neither tolerate or accept starving to near death (or eating to near death) as an art form. They would kill for the food. The modern day hunger artists deny themselves.

Reinventing ECIAD

continued from page 3

easily. To further this dialogue, the administration should pursue the following initiatives:

1. Talk regularly with students in general, as well as with student representatives, in a plain and open manner.
2. Demonstrate a commitment to the intrinsic value of an art education in preference to, but not the exclusion of, any other basis for determining the value of such an education, e.g., market supply and demand.
3. Initiate focussed exchanges of views well ahead of formal decision dates.
4. Avoid pre-judging facts and the possibilities of cooperative problem-solving.
5. Publicize recommendations on how the administration is choosing to deal with the funding difficulties facing ECIAD, and the thinking behind these recommendations.

Students have their own responsibilities in fostering and maintaining dialogue with the administration. Finding out facts and analyzing them is a good start, but these activities already pre-suppose that students care enough to treat art school as more than a place to turn in assignments and to hang out.

Getting past the idea that post-secondary education should be a free ride would also open up a creative space to students for figuring out ways to deal with the often unfriendly world outside ECIAD.

A specific student undertaking is getting people together to investigate and report back on the impact of tuition increases. This can be done under the auspices of the Students' Union Association.

Some of the tasks of this student-run group could be:

The higher cost of an ECIAD education might necessitate allowing students to take fewer courses per semester, and

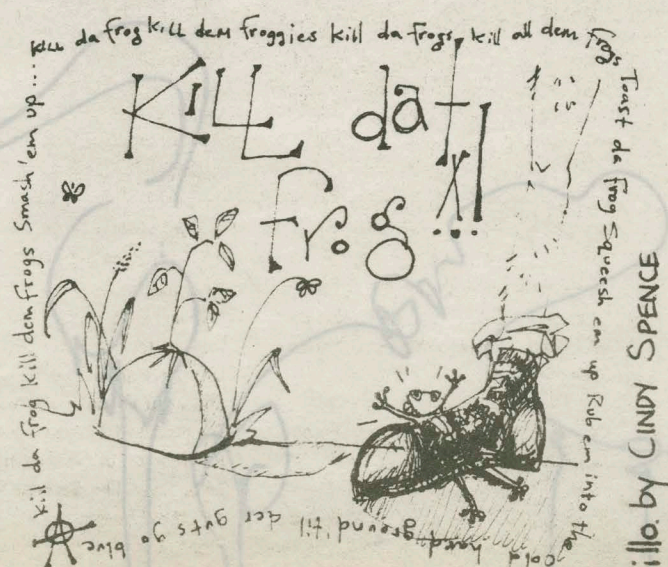
1. Survey current students' financial coping strategies and their capacity to absorb tuition increases; these coping strategies include:
 - increasing part-time work
 - decreasing course loads
 - spending less on art supplies
 - going on work "sabbaticals"
 - dropping out
2. Assemble and publicize information on ministry guidelines for tuition increases, and examine whether changes to the student loan program will keep pace with these increases, and with ECIAD students' financial coping strategies.
3. Hold open forums to discuss findings with students, faculty, staff, and administrators.
4. Present a report to the Board of Governors in time to contribute to its decision on tuition rates next April.

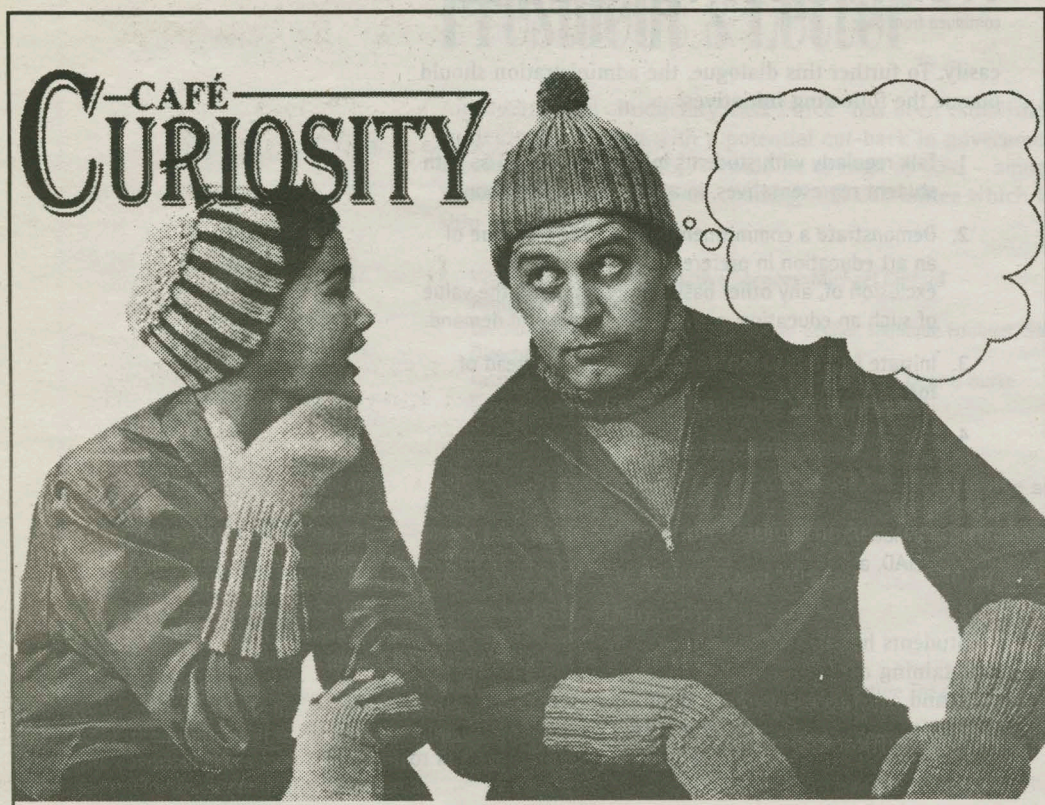
increasing counselling services in response to higher psychological stress.

The impact of putting a higher price tag on attending ECIAD also needs to be spelled out in terms of decreased accessibility of the school to qualified but economically marginal applicants.

The decision to raise tuition requires more consideration than can be given by simply running through budget numbers. Talking through the issue is the best way to bring out the full picture and to motivate a more constructive response to the "real world" than simply passing funding cuts through to students.

And providing constructive responses to the "real world" is what ECIAD is all about anyway.





-CAFÉ CURIOSITY

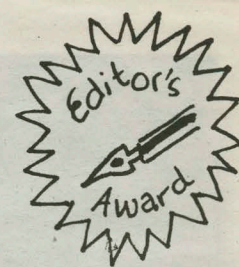
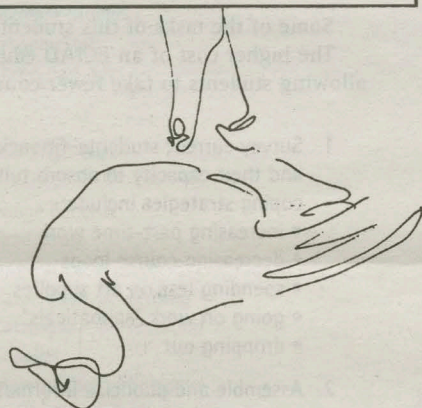
AN ESPRESSO, TEA & ICE CREAM PARLOUR
WITH INTERESTING THINGS OLD & NEW TO BUY

ON GRANVILLE ISLAND
(on the waterfront boardwalk
between the Arts Club and Mulvaney's)

Untitled

have you ever
felt yourself
so tied up
in red barb wire
that your no longer certain
if the red
is the colour of the wire
or your blood
or the anger
exploing in your brain
and if you move
no matter what you do
how carefull you are
or how unheeding
of the consequences
you will still
cut yourself
to shreds

-cindy spence



wAngst

a dedication of words to the
poetically endowed students of Emily Carr

by Jacob "Coma" Bauming

Drowning.
Drowning.
Cut my throat and set me free.
I can take your challenges no longer.
I am exhausted.
Have you had your fun yet?
Kicking me.
I've tried to be your marionette,
to no avail.

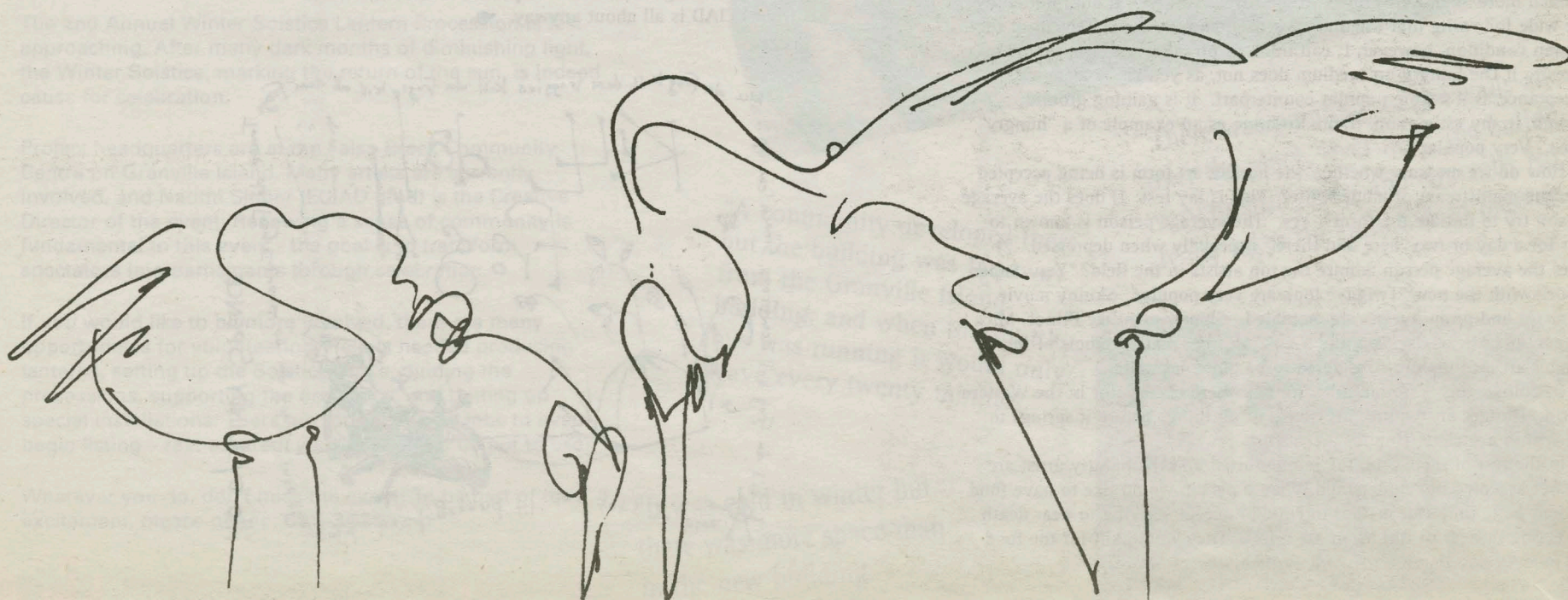
Tortured.
The slave of many games.
Your lies tear me apart
inside.

Capsized.
I can hear the words of so many lost meetings.
playing over and over in my head.
No more.
What will become of this tragedy
I call breath?

Only in Emptiness
do I exist.
I suffocate in your words.
They are caustic.
I can stand it no longer.
Forgotten.
Never.

I cannot accept the responsibility of Living.
I have lost.

Defeated.
Exiting time in a whirlpool of blood.
Tears.
I cry.
And leave this world.
Alone.



Limerick Contest

r e s u l t s

In Last month's Issue of PoA, we ran a contest for the best ECIAD Limerick. The contest rules were that: (1) the limerick must contain the word 'ECIAD'; (2) the limerick must be written by an ECIAD student.

We received a overwhelming response of entries by two (2) ECIAD students! And guess what - it was a tie!!!

Printed below are the two winning limericks, followed by the honourable mentions...

<p>I sat and scrubbed my chin, For I knew not where it had been. Said my mother to me, "My son, Jacobi, Write 'ECIAD' for CDs to win!"</p> <p>-Jacob Baumer</p>	<p><i>instructional</i></p> <p>postmodern/modern discourse its seems we are flogging a horse Lyotard, Habermas can go kiss my ass at ECIAD there is no remorse</p> <p>-Dan Vogel</p>
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

I dropped off submissions to Mark,
Who's informed me of free CDs,
Not needing to rhyme,
I composed this Limerick,
Pick me! Pick me! Pick me!
Oh yeh, "eciad."

nonsequitor

fluid deluxe bodyslam
miopic pentameter jam
a throttle control
a slice but no hole
deconstruction, eciad, cineram

-Dan Vogel

Eciad, eciad, eciad,
Eciad, eciad, eciad,
Free CDs,
Jacob rules,
Eciad, eciad, eciad.

I sat at my desk and composed
With thoughts of poetry and prose.
The Eciad school print
Had pages of Lit.
One containing an ad for a free CD if I
submit this
and win the fantastic contest.

Whilst pissing around at my space,
All time in the world gone to waste,
I said to myself,
for I ruled as usual,
Jake m'boy, you should win a CD for this!
eciad.

-Jacob Baumer

-Jacob Baumer

Congratulations to Jacob and Dan, our two lucky winners!
They each walked away with our grand prizes:
some popular music CDs courtesy of MCA Records Canada.

geese by lulu

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Chung Lee, Cynara Mori, Farhez Rayani,
Karen Slessor, Connie Sterritt, Katharine Tutt

Harry's Off Commercial, 1716 Charles

Dec. 1st to Jan. 1st

please join us for our opening on Friday Dec. 1st at 7pm

☐ ☐ ☒

NOTICE:

BANG! Ladies and Gentleman, boys and girls, **SWELL!**

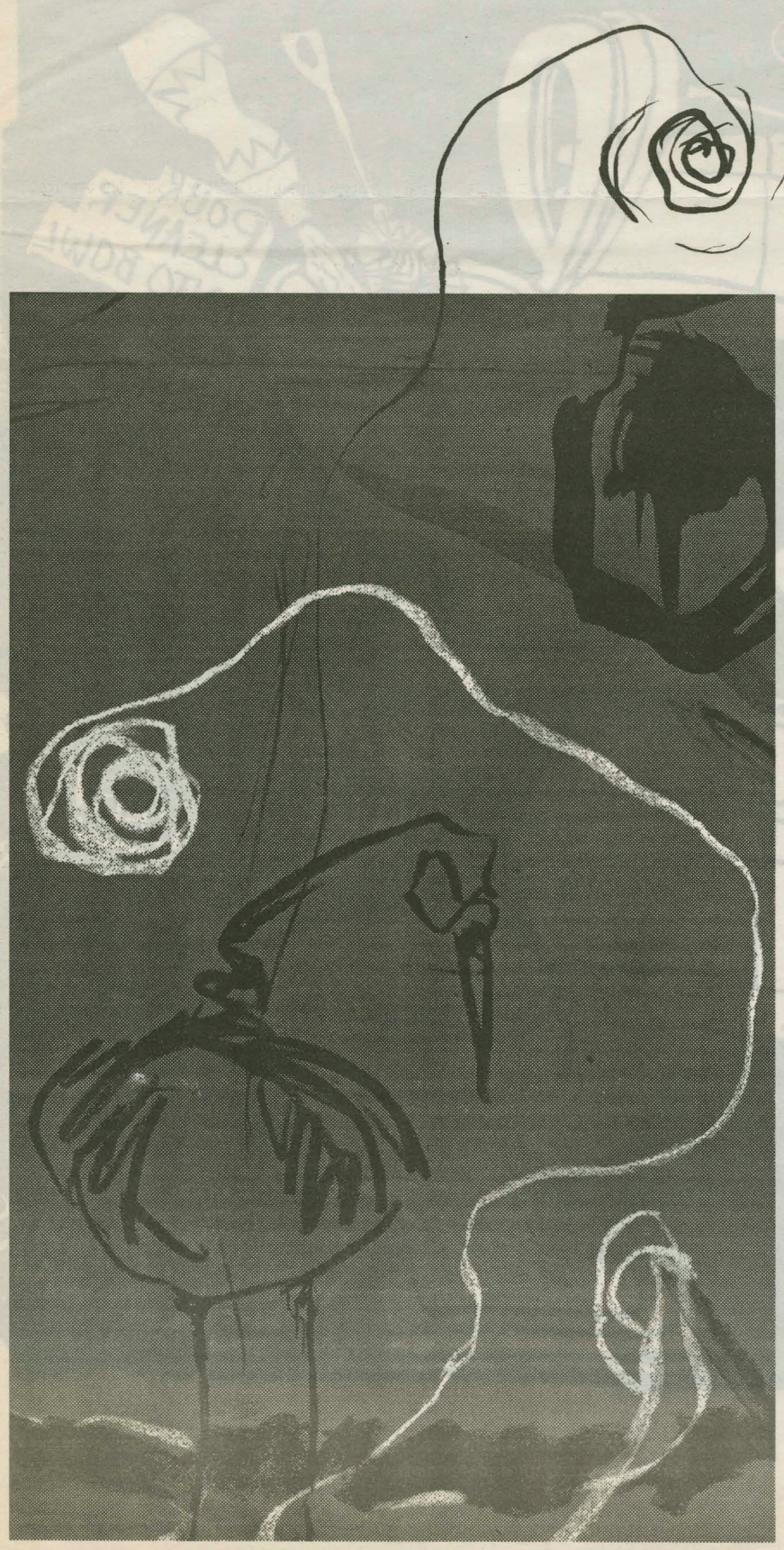
I, Father Natas Chuckleberry from the Old Congregation am inviting you to a morning **Mass** on Sunday mornings at **10:15 am**. Please feel free to come and join us in this celebration.

Morning Mass will be held in Room **260** or across the street on the parking lot. Also feel free to bring your little angels. Thank you, and Amen.

Yours truly

Father Natas Chuckleberry

Thrills



NOTES FROM THE LEDGE

• ANOTHER • IMPORTANT • SOCIAL • DOCUMENT •

OK, SO YOU KNOW
HOW TO CLEAN
A TOILET BUT
THE MAN NEXT
TO YOU

PROBABLY
DOESN'T
SO DO US
ALL A FAVOUR
AND SHOW THIS
TO HIM!

WIPE ALL
OUTSIDE
SURFACES WITH
THE SPONGE AND
CLEANER

GET THOSE
LITTLE HARD TO
REACH PLACES!

WASH
BRUSH AND
SPONGE
AND PUT
THEM AWAY

HE WILL
NEED

AS PONGE
CLEANER

ABRUSH

POUR
CLEANER
INTO BOWL
AND
SCRUB
THOROUGHLY
WITH BRUSH.
FLUSH.

NEW ROLL

WHEW!

FINISHED!

(REMEMBER
IN THIS
CULTURE
IT IS CON-
SIDERED UN-
NECESSARY TO
ACKNOWLEDGE
TOILET-CLEANING
IN ANY WAY)

XERO
1995 ©

PICK UP
EMPTY ROLL

NetWorth :-)

Okay... Here's what everyone's been babbling about since the media began butt-fucking the internet for all it can get...

Bombs! I found this after entering the terms "pipe bomb" into the Lycos search engine... ENJOY! (but don't try this at home)

Solidox Bombs

Solidox Bombs by The Jolly Roger

Most people are not aware that a volatile, extremely explosive chemical can be bought over the counter: Solidox.

Solidox comes in an aluminum can containing 6 grey sticks, and can be bought at Kmart, and various hardware supply shops for around \$7.00. Solidox is used in welding applications as an oxidizing agent for the hot flame needed to melt metal. The most active ingredient in Solidox is potassium chlorate, a filler used in many military applications in the WWII era.

Since Solidox is literally what the name says: SOLID OXYgen, you must have an energy source for an explosion. The most common and readily available energy source is common household sugar, or sucrose. In theory, glucose would be the purest energy source, but it is hard to find a solid supply of glucose.

Making the mixture:

- [1] Open the can of Solidox, and remove all 6 sticks. One by one, grind up each of the sticks (preferably with a mortar and pestle) into the finest powder possible.
- [2] The ratio for mixing the sugar with the Solidox is 1:1, so weigh the Solidox powder, and grind up the equivalent amount of sugar.
- [3] Mix equivalent amounts of Solidox powder, and sugar in a 1:1 ratio.

It is just that simple! You now have an extremely powerful substance that can be used in a variety of applications. A word of caution: be EXTREMELY careful in the entire process. Avoid friction, heat, and flame. A few years back, a teenager I knew blew 4 fingers off while trying to make a pipe bomb with Solidox. You have been warned!

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SINCE THE BLACK N
DECKER POWER SHOT,
C + ORANGE POP & TOAST
IS THE WONDERFUL JOCKEY
FRENCH CUT UNDERPANTS FOR
GIRLS. COMES IN ALL SORTS OF
LOVELY COLOURS, INCLUDING PINK,
TO ECONOMISE / BE THRIFTY, BUY
IN A BIGGER SIZE, YOU GET
MORE MATERIAL.

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one block from BUS #4
close to BEACH
- ★ cool house
fireplace, patio,
lg. BEDROOM, spacious,
full kitchen, plenty of
free parking

→ Share 3 BR main floor with two students

→ non-smoking, easy-going
non-Zeppelin
no pets please...

call 731-9175

Exhibition Proposal For All Printmakers

I am organizing a Canadian constituency of work to be displayed in a printmaking gallery in Liege, Belgium. The theme for the exhibition is on the hundrecth anniversary of the comic strip. The emphasis is placed on the combination of the two disciplines.

For those interested interested, fill in this form (or an equivalent) and leave it in Suzanne Holland's mailbox before December 4.

Name: _____ #: _____

MEMO

**Ladies
Brown Tweed
Skirt Suit
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Size: Large
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\$2

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please respond

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this way out